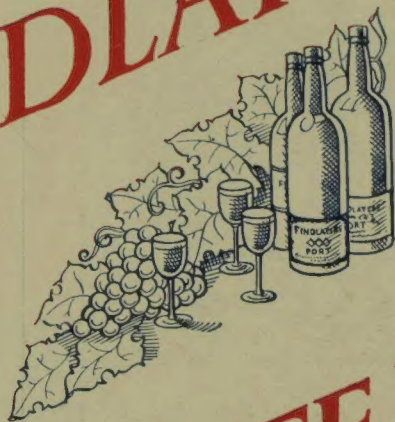


# THE ILLUSTRATED LONDON NEWS

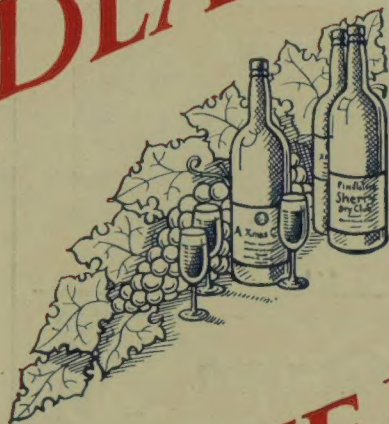


## FINDLATER'S PORT



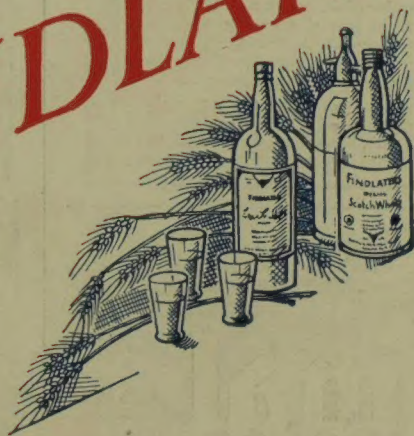
Findlater's "Mitre." A fine tawny wine, delicate and clean to the palate .. 58/-  
 Findlater's "Treble Diamond Port." A lovely soft wine of perfect ruby colour, well matured in wood. .. 82/-  
 Very popular at many well-known clubs. ..  
 Findlater's "Manorial." A fine delicate tawny wine. Will appeal to all lovers of a light .. 94/-

## FINDLATER'S SHERRY



Findlater's "Dry Club." An exceedingly pleasant wine, on the dry side, which will be appreciated by the connoisseur either as an apéritif or at dinner .. 64/-  
 Findlater's "Xmas Carol." The most popular Sherry in our list. Generous fruity character, very old in wood .. 82/-  
 Findlater's "Golden Treasure." A rare type of rich golden Oloroso Sherry matured in wood for forty years .. 108/-

## FINDLATER'S WHISKY

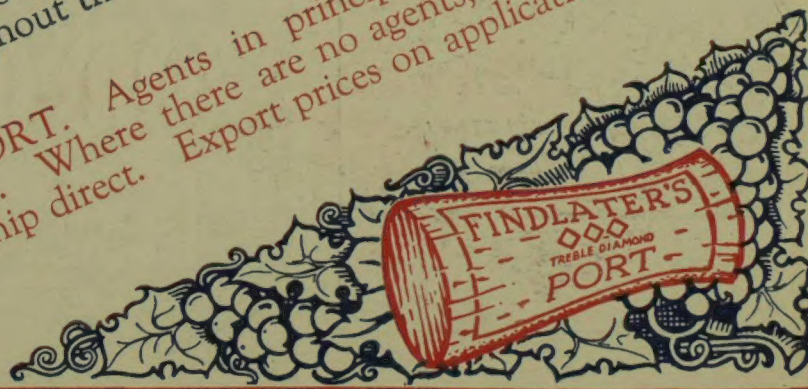


Findlater's Special Scotch Whisky (Gold Medal). Guaranteed eight years old, carefully blended from the pick of the Scotch Distilleries .. 150/-  
 Findlater's Old Liqueur. For those who are looking for a Whisky far above the ordinary brands sold. Ten years old. Pre-war strength. Exactly the same quality as before the war .. 174/-

Findlater's Wines and Spirits are obtainable at numerous Naval and Military Messes and Clubs throughout the World.  
**EXPORT.** Agents in principal cities of the world. Where there are no agents, Findlater's will ship direct. Export prices on application.

Complete price list on application

Findlater Mackie Todd & Co., Ltd.,  
 Findlater House, Wigmore Street, London, W.1





*"My recipe for a Merry Christmas"*



**Mackintosh's  
Toffee de Luxe  
and Carnival Assortment**



quickly and safely  
breaks up a cold  
in the head.  
Simply breathe  
the germicidal  
vapour from your  
handkerchief

*First thing every  
morning put a drop  
of 'Vapex' on  
your handkerchief.*

All Chemists, 2/- & 3/-  
THOMASKERFOOT & Co., Ltd.

V 49

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(1928) TO

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Most men now  
prefer to shave  
with

**ECLIPSE**  
SAFETY RAZOR  
BLADES

Eclipse blades are made from the highest quality of Crucible Steel it is possible to produce. This Steel is cast to a special formula to give a KEEN AND LASTING CUTTING EDGE

5 for 1/8 Obtainable from 10 for 3/4  
usual suppliers  
JAMES NEILL & CO. (SHEFFIELD) LTD.  
Steel Manufacturers, SHEFFIELD.

## OAKEY'S WELLINGTON KNIFE POLISH

The original and reliable preparation for cleaning and polishing cutlery. Canisters at 1d., 2d., 3d., 6d., 1/-, 2/6 and 4/-

## OAKEY'S WELLINGTON LIQUID METAL POLISH



Gives a real, lasting polish to all metals, including silver and glass—windows, motor screens, mirrors, etc. Tins 3d., 4d., 7d., and 1/3.

JOHN OAKLEY & SONS,  
Ltd., Wellington Mills,  
London, S.E.1.

**Cuticura  
Shaving Stick**

*Medicinal and Antiseptic*

With all the cleansing, healing virtues of Cuticura plus a highly developed lathering quality that makes for shaving ease and comfort. A thoroughly modern, up-to-date shaving accessory, refreshing and non-irritating even when used twice daily.

Soap 1s., Ointment 1s. 3d. and 2s. 6d., Talcum 1s. 3d. For sample each address: F. Newbery & Sons, Ltd., 31, Banner St., London, E. C. 1.

Cuticura Shaving Stick at chemists 1s. 3d.

ESTABLISHED PRIOR TO 1811

**"Old Original"**

**CHOICEST  
SCOTCH  
WHISKY**

JOHN & JAMES BUCHANAN  
GLASGOW & LONDON  
Scotia Distillery  
ARGYLESIRE

MONEY WON'T BUY HEALTH  
DRINK PURE WATER

**BERKEFELD  
FILTER** BRITISH

The standard of perfect water filtration. A necessity in every home. A real safeguard against water impurities.

WRITE FOR BOOKLET.

Sardinia House, Kingsway, London, W.C.2

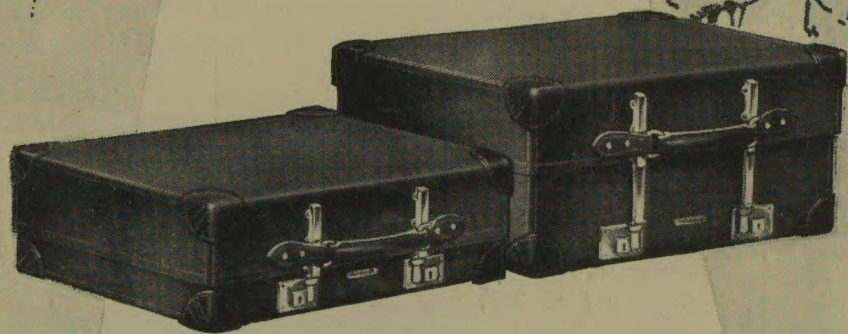


**GOING  
AWAY  
AT  
CHRISTMAS  
?**

**GIVING  
AWAY  
AT  
CHRISTMAS  
?**

Going away? Then go with a really efficient suitcase—a Revelation! . . . . . You can pack it quickly, easily, and as full as you like . . . . . yet still there'll be plenty of room for those holiday 'accumulations.' It never says NO! . . . . . It adjusts itself automatically to your requirements.

Giving away? Then give a Revelation. It's an attractive, useful, handsome gift, and . . . a gift built to last! Take care, though, that it is a Revelation. The name's on every case.



THE SAME  
**REVELATION**  
SUITCASE

SEE HOW IT ADJUSTS ITSELF!

AT ALL LEADING STORES AND TRAVEL-GOODS SHOPS. British throughout. In all sizes. In Fibre from 19/6; in Leather from 69/6. Also Attaché Cases and Trunks. Write for catalogue or call at

REVELATION SUITCASE Co. Ltd., 170, PICCADILLY, LONDON, W.1.

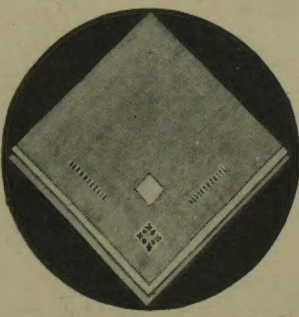
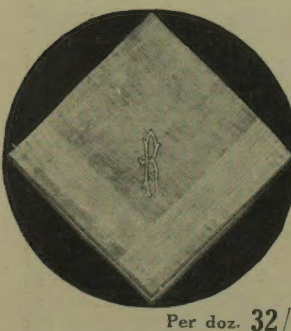
## ROBINSON and CLEAVER'S BELFAST Irish Linen Handkerchiefs for Christmas

No. 43 (as illustrated).—Men's Fine Sheer Linen hand-embroidered, Initial Handkerchiefs, corded border, coloured hand-rolled hem. Initial embroidered in colour to match hem. Assorted colours in each dozen. Size about 17½ inches.

Per doz. 32/-

No. R.51 (as illustrated).—Ladies' Linen Hemstitched Handkerchiefs, with hand-worked corner. Size about 11 ins. with one-eighth inch hem.

Per doz. 7/9



Send for a copy of our new illustrated CHRISTMAS CATALOGUE No. 40D. Sent post free.

Carriage and C.O.D. fees paid on all orders of 20/- and upwards in United Kingdom.

ROBINSON & CLEAVER, Ltd., BELFAST

# XMAS GIFTS

NOVELTIES  
TO PLEASE  
EVERYBODY

EVERYTHING  
FROM PARIS

THE PRICE  
OF EVERYTHING  
IS ITS VALUE



Fancy DOLL, Daintily dressed in Sateen and Crettonne. Pockets for Workbags, Height about 30 inches. 16/9



Fancy Oyogalith BRUSH SET in Blue, Mauve, Pink and Tango. 7 Pieces. 56/-



Fancy HAT STAND. Parisian Head of Felt. 4/11  
Drawer at bottom.



BRIDGE SET in Case covered velvet, edged Gold Galon. Silk Tassel. Complete with two sets of cards and Marker. 8/11



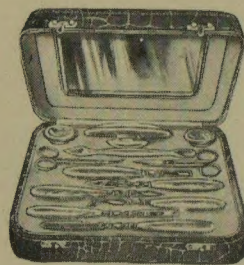
Gold and Coloured Stone NECKLET, with two drops forming pendant. In Gold and Green, Gold and Red and Gold and Blue. 19/6



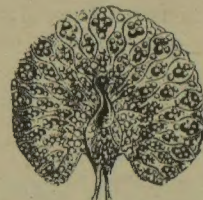
ONE OF OUR NEWEST DESIGN SILK UMBRELLAS. Fancy striped on brown ground. Smart wooden and Ivory handle. £2 15 0



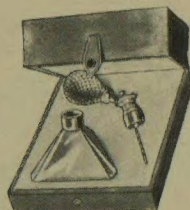
French Kid GLOVES. Round seam. Fancy turn-back gauntlet, trimmed contrasting coloured skin, check effect, and small leather belt with tassels. Per Pair 19/6



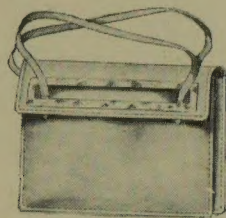
Coloured Oyogalith MANICURE SET, in beautiful Leather case, with large mirror inside. In Pink, Amber or Blue 35/-



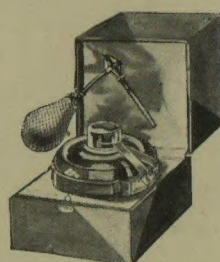
Handsome "PEACOCK" BROOCH set in sterling Silver and best French hand-set paste. Most effective for hat or dress ornament. In White or coloured, in three sizes:—  
2 ins. £3 17 6  
1¾ ins. £3 10 0  
1½ ins. £3 6 6



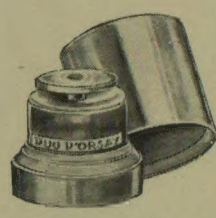
A beautiful "baccarat's" crystal travelling SCENT SPRAY, contained in a red or dark-blue leather case .. 25/6



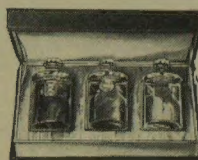
Box CALF BAG, trimmed Lizard skin. Fitted with purse, mirror and powder-puff case. Lined moiré. In Black, Beige, and Navy. About 8x6½ ins .. 37/6



GUERLAIN'S PERFUME in Spray. Contained in a beautiful Navy and Red Leather case. In Heure Bleu, and Mitsouko 40/-



"THE DUO," D'Orsay's latest creation in perfume. Most exquisite and subtle .. 12/6



COTY'S dainty Casket, containing three bottles of Perfume, assorted to customer's choice. 22/6

ALL GOODS  
CARRIAGE  
FREE  
IN U.K.

WRITE  
FOR  
XMAS  
CATALOGUE



COTY'S dainty set for the bag. Nickel-plated double compact and lipstick, in leather case .. 12/6

## GALERIES LAFAYETTE LTD

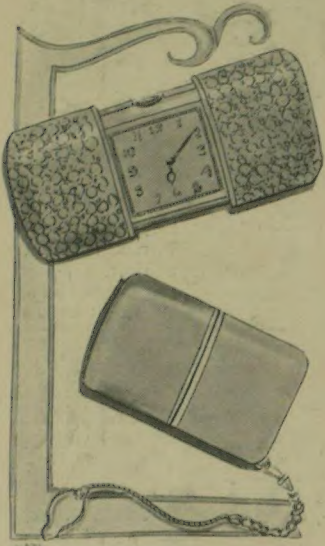
188-196 REGENT ST. LONDON, W.1. TELEPHONE REGENT 6740 (10 Lines)



## Christmas Presents.

The Watch  
which Does  
not Break.

Unquestionably, one of the most welcome presents to a sports enthusiast is an Ermeto watch, such as those shown here. The watch is protected by a sliding cover, so that it may be carried in the pocket during tennis or golf without suffering the slightest ill-effects. It is also made with the new automatic winding process. The appearance is most attractive, for the case may be in silver, gold, shagreen, lacquer, crocodile, lizard, or ordinary leather, at all prices. Every type may be seen at de Trevars, Ltd., whose salons are at 197a, Regent Street, W.



ORIGINAL, PRACTICAL, AND ORNAMENTAL: THE ERMETO WATCH IN LIZARD AND LACQUER.

where you can find everything that is made of pure Shetland wool, straight from the hands of the crofters in the far north. There are delightful children's hand-knit jumpers such as the one pictured here, ranging from 14s., or plain ones from 10s. 6d. They can be obtained in white for slipping over party frocks. Then, for grown-ups there are plain sports jumpers available for 25s., and others, hand-embroidered in attractive designs and colours, for 35s. A complete set of beret, scarf, and bag to match in tweed is available

Pure Woollies  
from Scotland.

There are a host of attractive and really practical gifts to be found at the Shetland Industries, 92, George Street, Baker Street, W.,

for 12s. each the beret and scarf, or 1 guinea the two, while the bags are from 27s. 6d. Rugs of pure Shetland, ideal for travelling by boat or by road,



BEAUTIFUL GIFTS OF JEWELLERY:  
AT THE GOLDSMITHS AND SILVERSMITHS COMPANY.

are available for 2 guineas each. A catalogue illustrating many other useful suggestions will be sent post free.

Jewelled Gifts. Really lovely gifts which will last a lifetime are those to be found at the Goldsmiths and Silversmiths



FRAGRANT OFFERINGS OF DISTINCTION: AT FLORIS.

Company, of 112, Regent Street, W., who are famous all over the world for their collection of jewels, silver, shagreen, and ivory. A group of lovely gifts is pictured here. The wristlet watch is in a case of platinum and diamonds, and the brooch is of diamond, pearls, and platinum. On the right is an earring of rose - diamond, pearl, jade, and

platinum, costing £5 15s. the pair; and the second one is of pearl, rose-diamond, lapis lazuli, platinum and gold, price £17 10s. the pair. Then there are flat slide-action cigarette-cases in sterling silver, available from £2, and studs of mother-o'-pearl cabochon with sapphire, platinum, and gold for £3 10s. An effective brooch of baroque pearl is available for £1 12s. 6d. These give some idea of the infinite range of price, from quite inexpensive to some of the most valuable jewellery in the world.

Lovely Perfumes  
of Note.

Every woman who knows and appreciates fine perfumes should visit Floris, the celebrated parfumeur of 89, Jermyn Street, W., to choose the gifts for her best friends. He is the creator of Stephanotis, Red Rose, Rose Geranium, and Malmaison, perhaps the most famous of his collection, and each has a scent which is peculiarly individual. "Bathofloris"



A GAY JUMPER OF PURE SHETLAND WOOL: AT THE SHETLAND INDUSTRIES.

concentrated bath essence is marvellous for softening and scenting the bath water. A few drops are sufficient, and the effect is delightful. There are powders, lotions, and *eaux de toilette* in all these favourite series of perfumes, and a visit to his salons is sure to prove successful.

[Continued overleaf.]

NOVELTY BOOKS



for the YOUNGSTERS

### Dean's 2/6 Jointed Doll Books

A delightful novelty, being a book and a movable doll combined. The body of the doll opens and you find an attractive book, daintily illustrated. The head and legs of the doll are inside the back cover, and can be moved into any position.

- |          |             |
|----------|-------------|
| 1. Nono. | 3. Rosine.  |
| 2. Lulu. | 4. Lucette. |

### DEAN'S 2/- Stencil Books

For Girls and Boys and Grown-ups too  
Size 8 1/2 x 10 1/2 ins.

A Series of large-size stencil books, containing a wonderful range of stencils from very bold to quite small designs, suitable for all purposes, from playbooks to more serious work. Full directions will be found in each book on HOW TO STENCIL, also many coloured illustrations showing articles on which stencil designs have been done.

10 different books in the series.  
Smaller Stencil Books at  
6d., 1/- & 1/6 each.

Write for Illustrated Catalogue.  
**DEAN & SON, LTD.**  
DEBRETT HOUSE, 29, KING STREET,  
COVENT GARDEN—LONDON, W.C.2

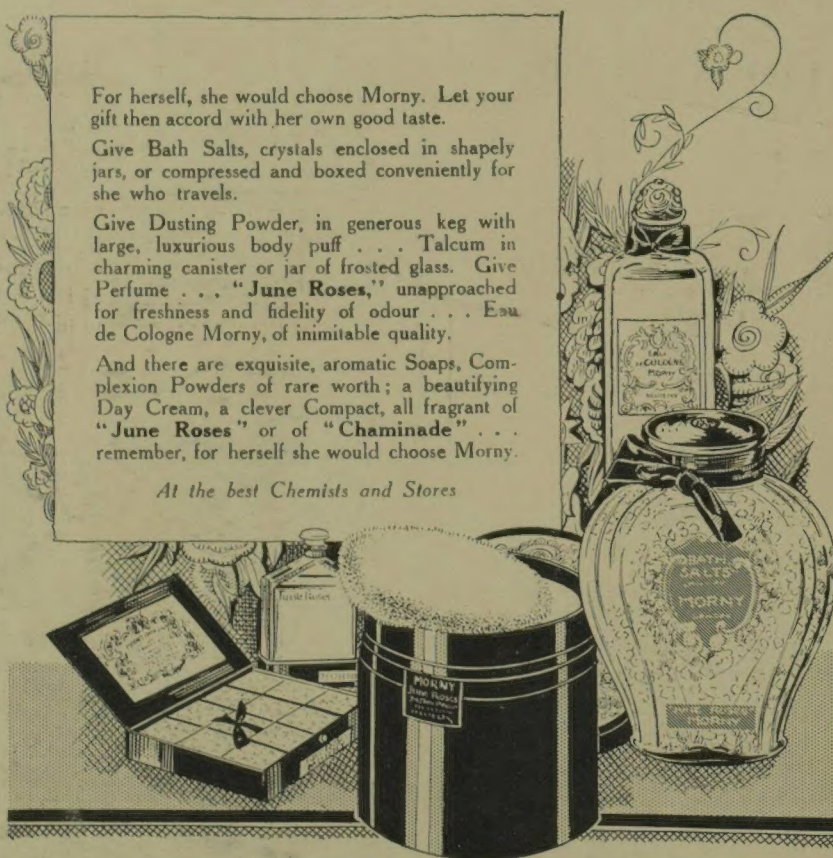
For herself, she would choose Morny. Let your gift then accord with her own good taste.

Give Bath Salts, crystals enclosed in shapely jars, or compressed and boxed conveniently for she who travels.

Give Dusting Powder, in generous keg with large, luxurious body puff . . . Talcum in charming canister or jar of frosted glass. Give Perfume . . . "June Roses," unapproached for freshness and fidelity of odour . . . Eau de Cologne Morny, of inimitable quality.

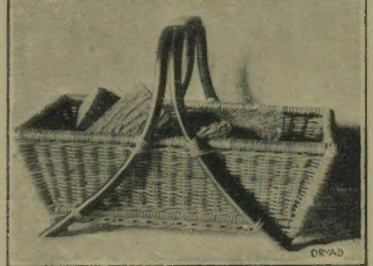
And there are exquisite, aromatic Soaps, Complexion Powders of rare worth; a beautifying Day Cream, a clever Compact, all fragrant of "June Roses" or of "Chaminade" . . . remember, for herself she would choose Morny.

At the best Chemists and Stores



Manufactured in England by  
**MORNY**

201 REGENT STREET LONDON



### A DRYAD LOG BASKET is always acceptable as an XMAS GIFT

Strongly made in brown cane with red-brown malacca handles, 21 in. x 14 in., 32/- carriage paid.

Catalogue of other useful gifts, post free from—  
**THE DRYAD WORKS, B Dept. LEICESTER.**

## Christmas Abroad

(1928)  
"A Whiff of the Homeland."

### MACKIE'S EDINBURGH SHORTBREAD

SPECIALY PACKED  
FOR ABROAD IN TINS.

A	B	C	D	E	F
4/4	6/6	8/6	10/6	12/6	21/-
under 3 lb. 4 lb. 5 lb. 6 lb. 7 lb. 11 lb.					
A BCDE F					

Postage to Canada . . . 2/3 4/3 6/-  
Postage to U.S.A. . . . 2/- 3/9 5/-

Scotch Bun, Fruit Cakes, Scotch Oatcakes,  
Currant Loaf, Plum Puddings, Etc.

But let us send you our Price List.

**J. W. MACKIE & SONS, Ltd.**

Purveyors of Biscuits & Shortbreads to  
His Majesty The King.

108, Princes Street, EDINBURGH  
11-12, Marble Arch, Edgware Rd., LONDON



## The Products of Shetland



MODEL 194.

Jumper	-	-	35/-
Cardigan Coat	-	-	42/-
Skirt (Tweed)	-	-	52/6
Tweed Hat to match	-	-	21/-

Hand-made from finest quality Shetland Wools by the crofters, of the Shetland Isles and Fair Isle, this ensemble presents a most stylish and distinctive Autumn mode. The Jumper and Cardigan in the natural shades of Fawn and Grey, and other shades of soft Shetland wool, embroidered by hand with a novel ring design in wool of contrasting colours. The tailored skirt of real Shetland Tweed to match the Jumper and Cardigan. Made in a practical plain, wrap-over style. A hat of the same Shetland Tweed completes the outfit. Sent on approval on receipt of deposit covering value.

*We sell our splendid selection of Shetland and Scotch Tweeds by the yard.*

### SHETLAND INDUSTRIES

92, George Street, Baker Street, London, W.1.

Agency: 17, Princes Street, Harrogate.



## Ermeto

*De luxe model.*

Standard improved models, Covered crocodile, pig-skin, morocco, etc., from £10 5 0 Also in self-winding models.

Obtainable from first-class Jewellers,

or de Trevars Ltd.,

Showrooms: 197a, Regent Street, W.1  
H. S.

## Be prepared for Xmas AND - after!

### RUBINAT-LLORACH NATURAL APERIENT WATER

"From the Sunny Slopes  
of the Pyrenees."

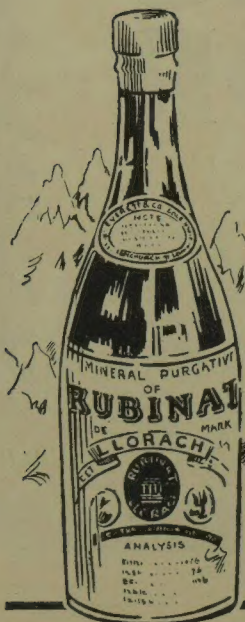
A natural Spring Water charged with health - giving Salts — wards off Dyspepsia, Liver, Kidney and Intestinal Troubles—only a small wine-glassful needful. No other product, natural or artificial, possesses such a gentle but effective power to dissolve and wash away intestinal obstructions.

*Prescribed by medical profession for over 25 years.*

Try a quarter-litre bottle 1/6, or half-litre 2/3; one litre 3/6. Obtainable from your chemist or stores, or

**EVERETT & Co.**

106, Fenchurch Street,  
London, E.C. 3



**PEARLS**

**DISTINCTIVE GIFTS**

**OLD JEWELS**

*Antique Silver etc.*

at

**James R. Ogden & Sons Ltd.**

THE RENOWNED  
ENGLISH HOUSE OF  
COURT JEWELLERS

**41-42 Duke St. Piccadilly. S.W.1**

**38-40 James St. Harrogate. Yorks**

WE ARE THE LARGEST BUYERS FOR  
CASH OF OLD JEWELLERY, ETC.  
AN OFFER SUBMITTED BY POST THE  
SAME DAY AS GOODS ARE RECEIVED



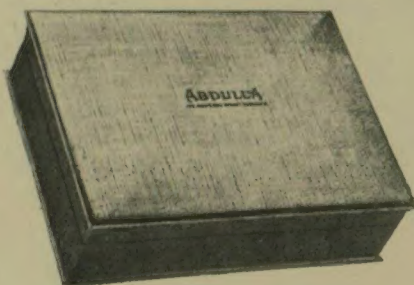
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**Why Not Give Whisky?** About 130 years ago Edward Young and Co. founded their business, and within a very short time produced their famous blend, "Young's Mountain Dew" Scotch whisky. From that day onward this whisky has maintained its fine distinctive qualities, and is now well known throughout the world as one of the finest and most reliable whiskies that can be obtained. This firm take a pride in their brand, and in selecting the whiskies to maintain the characteristics of the original blend. The exquisite mellowness, fullness, and flavour of Young's Mountain Dew are famous everywhere. Another good whisky is Young's Directors' Whisky, which, though rather more expensive, has a special appeal for those who will have something which is more than ordinarily good, irrespective of price.



A GIFT THAT CHEERS: YOUNG'S MOUNTAIN DEW WHISKY.

Buying the Earth. All generous-minded human beings long to buy their friends at Christmas the thing which will please them most. Happily Abdulla have once more evolved enchanting presents to rejoice the hearts of both giver and recipient.

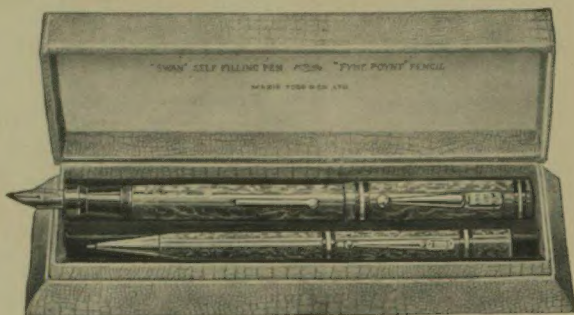


A CHOSEN FAVOURITE OF ALL SMOKERS: ABDULLA CIGARETTES.

Abdulla cabinets in gold, leather, and other beautiful packings, filled with their famous Turkish, Egyptian, and Virginia cigarettes, are the last word in charm and distinction. These "infinite riches in a little room" are to be obtained at prices ranging from 5s. to £4 4s.

**For Any Man.** A dozen bottles or so of Worthington is a Christmas present of originality which is sure to be appreciated. Worthington is a favourite drink of most people, and they will always welcome an offering which shows how their taste has been studied. All wine merchants stock it, at very moderate prices.

**A Suggestion for Busy Friends.** A useful present that is sure to please is one of the Swan Pen and Fyne-Poynt Pencil sets, such as that pictured here. There are most attractive



PERFECT COMPANIONSHIP: SWAN PEN AND FYNE-POYNT PENCIL.

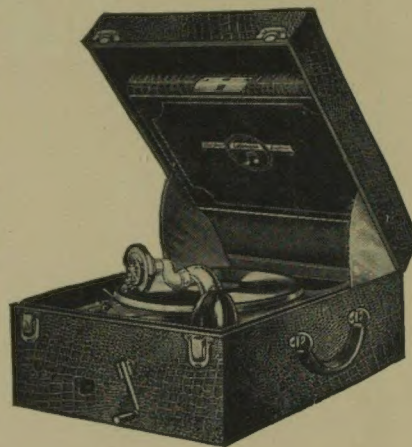
sets carried out in colour, some with inlaid bands of contrasting shades and others with mounts of rolled gold. There are sets of different lengths for men and women. The case illustrated is in the latter size, and costs 28s. Swan pens can, of course, be obtained separately, and range from 17s. 6d.; while the Fyne-Poynt Pencils are from 10s. 6d. A gift such as this is a lifelong reminder of the giver, and becomes a constant companion.

**Coloured Gramophones.** Paris has inaugurated a new fashion in gramophones, and there is every indication that London is following suit. It is the latest vogue of the portable gramophone in colour, and the mode



A FRIEND OF ALL MEN: WORTHINGTON'S FOR CHRISTMAS GOODWILL.

tone, have marketed three coloured models of this same instrument. They are covered in crocodile leather cloth, with a choice of three colours, red, blue, and brown. These attractive instruments are priced at £5 10s., only a few shillings more than the standard black model (£4 15s.). More luxurious models of Columbia portables are, of course, available in brown cowhide leather at £7 10s. and 9 guineas; while a super-portable, in smoke-grey crocodile leather cloth, is priced at 10 guineas. The Christmas records by Columbia include many novelties, and all these instruments and records are fully stocked by Columbia dealers and stores throughout the country.



THE LATEST THING IN GRAMOPHONES: THE COLUMBIA PORTABLE IN COLOUR.

*A New  
Lighter*  
Here just in  
time for the  
Gift Season

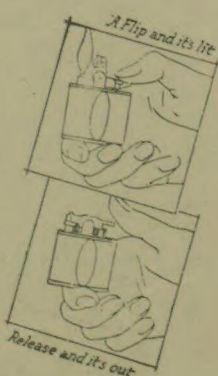


HERE is the truly sensible gift for the lady or gentleman smoker—the New Ronson Lighter. Handsome, compact, mechanically perfect, it is today's finest automatic lighter. Its action is instant!—nothing to lift up or spin, to smudge the glove or hurt your thumb. Just a "Flip and it's lit—Release and it's out." Made in a wide variety of models for pocket or purse in a number of beautiful colours, in skin, leather and metallic finishes. No other make of lighter offers such an attractive choice. Make your selection to-day at any good-class Tobacconist, Jeweller or Store.

**RONSON**  
*Lighter*

Prices 21/- and upwards.

If any difficulty in obtaining write Badington, Liddiatt & Co., Ltd., 47, Chiswell Street, London, E.C.1., for name of nearest dealer.



Shaving  
in perfect  
luxury

with a

**ROLLS  
RAZOR**

Rolls "Imperial"  
Soap Bowl—more  
soap in a thin bowl.  
Bowls. Each 3/6  
Refills " 2 -



The  
HOLLOW GROUND SAFETY RAZOR  
WHICH STROPS & HONES ITSELF



From  
**21/-**

ROLLS RAZOR (1927) LTD. CRICKLEWOOD, N.W.2.



# OMAR KHAYYAM

THIS world-famed Courvoisier perfume is a delightful bouquet of enchanting and alluring fragrance.

IT expresses that note of mystery and charm which delights the senses. Composed of rare and choice eastern floral notes in harmonious combination, it conjures forth rhapsodies worthy of the poet whose name it commemorates.

Omar Khayyam perfume is available in various sizes at

3/6, 6/-, 10/6, 21/-, 40/- per bottle

Also in dainty gilt cap stoppered bottles for the vanity bag at 2/6

OMAR KHAYYAM FACE POWDER,  
2/3 per box.

OMAR KHAYYAM VANISHING  
CREAM, 3/- per jar.

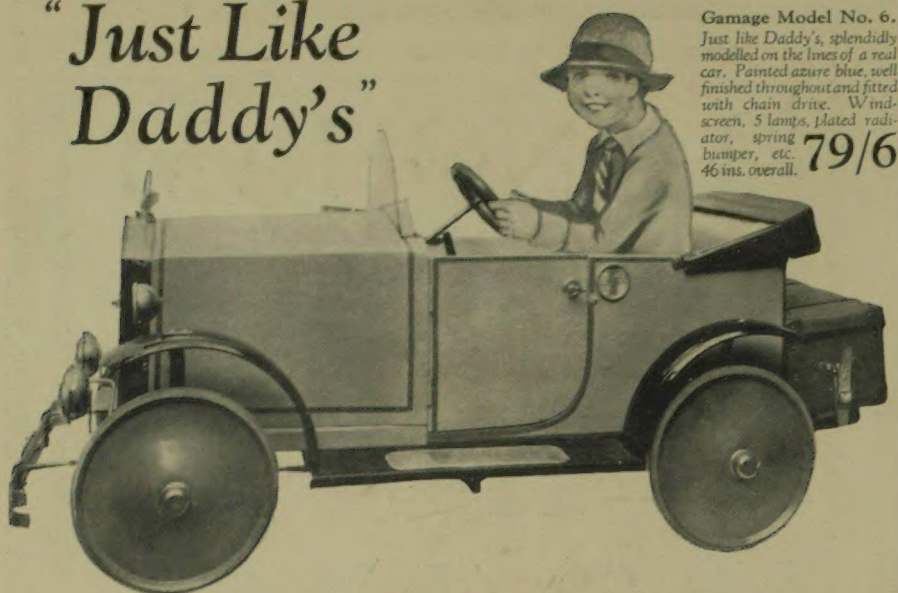
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4/6 per box of 3 cakes.



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LONDON. W.3.



## "Just Like Daddy's"



Gamage Model No. 6.  
Just like Daddy's, splendidly modelled on the lines of a real car. Painted azure blue, well finished throughout and fitted with chain drive. Wind-screen, 5 lamps, plated radiator, spring bumper, etc. 46 ins. overall. **79/6**

### GIFTS FOR ALL AT GAMAGES

The popularity of Gamages with Christmas shoppers, is greater than ever this year. New and spacious show-rooms have been added and thousands of gifts are now attractively arranged. Early shoppers will not only get the best selection of gifts, but the additional show-rooms will ensure that every purchase is made comfortably and conveniently.

**The Kiddies' Own Motor Show**  
Gamages have all the latest model motor-cars on view. Trial runs. Wonderful fun. Please come early.

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*Bigger and Better  
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Its 200 pages teem with appropriate gifts for all, beautifully illustrated in Colour and Photo-gravure. Early application is essential,  
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## ELECTRICAL CHRISTMAS GIFTS FOR WOMEN—AND MEN.

By PROTONIUS.

THE luxuries of yesterday become the comforts of to-day and the necessities of to-morrow. Electricity, having been born in a recent yesterday and being destined to an early development far beyond even its present nature, covers the whole range from luxury to necessity. Many, in fact, of its items combine both qualities, and this feature makes them very attractive to people in search of the perfect present.



A DEVICE WHICH OBVIATES AN IRKSOME TASK: THE "MAGNET" ELECTRIC HAIR-DRYER.

utilitarian as it is, be neglected. This year we are celebrating the jubilee of the electric lamp with the production of the "pearl" lamp, which gives so delicately soft yet brilliant a light. It is worth while, through the medium of a case of lamps, initiating people into the virtues of this new lamp, and also of the tinted lamps which enable us to reproduce the warm mellow colour of candle-light. The most popular electrical presents are perhaps those which involve some application or other of electric heat.



VERY ACCEPTABLE TO THE OWNER-DRIVER: A CASE OF "OSRAM" MOTOR-CAR LAMP BULBS.



A NOVEL GIFT WITH MANY USES: THE MILLIWATT ELECTRIC CUSHION.

In this category the electric kettle comes first. Made of brass, copper, or plated metal, and in all sizes up to six pints, it is an exceptionally "safe" gift, inasmuch as even if the recipient already possesses one or two, another is still acceptable. For anybody who is fastidious about coffee, the electric percolator is indicated, since it enables excellent coffee to be made with the maximum of certainty—and the minimum of trouble.

Some electric heating appliances have their uses in the bed-room. The electric heating cushion is a delightful alternative to the hot-water bottle, and it is remarkably convenient and effective in

## Choose a Milliwatt this Christmas



The Milliwatt Electric Heating Cushion makes an ideal present. It supersedes the hot-water bottle. You attach it to a lamp plug and then switch on any of three heats. The first is comfortably warm, the others quickly alleviate severe pain—rheumatism, neuritis, etc., and periodic pain.

## MILLIWATT ELECTRIC HEATING CUSHION

Prices from 27/6 to 32/6

Footwarmer Bags - 42/-

Write for Pamphlet No. 7.

If any difficulty in obtaining locally, write to:

ELECTRIC CUSHIONS, LTD., 200, HIGH HOLBORN, W.C.1

## FOOT'S ADJUSTABLE REST-CHAIR

The "BURLINGTON."



AN IDEAL EASY CHAIR THAT CAN BE INSTANTLY CHANGED INTO A SEMI OR FULL LENGTH COUCH.

Simply press a button and the back declines or automatically rises. Release the button and the back is instantly locked. The sides open outwards, affording easy access. The Leg Rest is adjustable to various inclinations, and when not in use it slides under the seat.

Automatic Adjustable Back.

Catalogue C7 of Adjustable Chairs Post Free.

168, Gt. Portland Street, LONDON, W. 1.

## Reduced in Price Improved In Quality

The Pearl Type Lamp was first produced in the MAZDA Lamp Works in 1926. Pearl MAZDA Lamps are to-day better than the original Pearl lamp but cost less.



Made in  
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THE BRITISH THOMSON-HOUSTON CO., LTD.

# PEARL MAZDA LAMPS

15 WATTS TO 100 WATTS





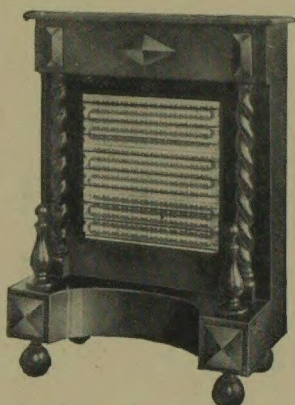
THE "SELECTOR" FIVE-VALVE RECEIVING SET, IN AN ATTRACTIVE ATTACHÉ-CASE OF BLUE MOROCCO LEATHER, COSTING 30 GUINEAS.

relieving local pain. A recent innovation is the electric blanket, which becomes warm all over with a very small consumption of electricity. Older but still popular is the electric curling-iron heater, with its clean, even, and perfectly controlled heat. It is available in the "universal voltage" form, which means that the owner can take it on her travels and use it at any electrical circuit. An associated appliance—the electric hair-dryer—deserves to be better known, than it is in most cases. By projecting a stream of electrically heated air, it does its work to perfection, and guards against the risk of taking cold after a shampoo.

Where the intended recipient is a man, the giver may choose either an electric shaving-water heater (again available in "universal voltage" form), an electrically lit shaving mirror, or an electrically heated trouser-press. In the last appliance the combination of heat and pressure secures a perfect and lasting crease. Another welcome electrical gift for a man is the cigar-lighter. This was one of the first electric heating appli-

ances to be invented, but the modern form is a great advance upon the original design made in the 'eighties. Most of the electrical gifts mentioned are moderate in price, and all of them can be used by anybody who has electric light in the house. Where an electric heating circuit is installed, the electric fire affords another direction for the giver of gifts, as new and attractive forms are being designed year by year. A practical point to bear in mind is that the apparatus chosen must be of the appropriate voltage, or electrical pressures; but this point can always be met by giving the seller the name of the district where the appliance is to be used.

On the more expensive scale there is again a wide variety of electrical gifts. Electric cookers, suction-cleaners, washing-machines, kitchen aids, and—last but not least—refrigerating outfits, should appeal to the generous giver as well as to every recipient who appreciates the electrical way of reducing household drudgery and safeguarding health. So popular is the electrical gift, both large and small, that special displays are now becoming common in the "universal" stores and among electrical shops in general. A visit to any one of these will reveal the wide choice that is before the buyer.



DISTINCTION COMBINED WITH EFFICIENCY: A "MAGNET" ELECTRIC FIRE IN THE JACOBAN STYLE, FINISHED IN ANTIQUE BRASS.

## NEWS FROM

# ALL ENGLAND.

ON any night in the week you have the whole wide range of European broadcast music from which to pick and choose your entertainment.

*Opera from*  
**VIENNA**

*Orchestra from*  
**MADRID**

*Songs from*  
**BERLIN**

*Piano music from*  
**ROME**

*Dance music from*  
**PARIS**

The Selector Super is entirely self-contained. No aerial, no earth: loud speaker built into set. Batteries rechargeable without removal. A special fuse lamp is fitted to safeguard valves; handsome mahogany case of attractive design; weight reduced to a minimum.

Other Selector models: Selector 5-valve Attaché Case, 30 gns. Screened Grid, 20 gns.

A week's free trial is gladly given. If the set does not do all we claim, return it and your money will be refunded.

Deferred payments can be arranged for any Selector set on the basis of twelve equal instalments.

An illustrated catalogue telling you all about the Super-Seven, sent post free on request.

Over 60 programmes to amuse you wherever you may be and thirty guaranteed without fail from any part of the country with a—

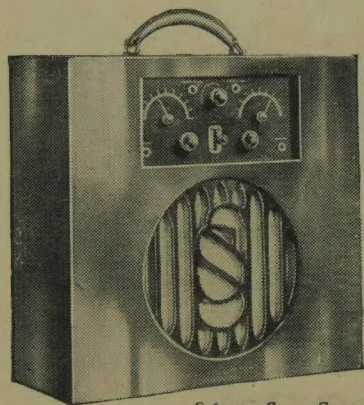
# Selector

**SUPER-SEVEN PORTABLE**

*Illustrated Catalogue L.N. 5, post free on request.*

SELECTORS LTD., 1, DOVER ST., LONDON, W.1.

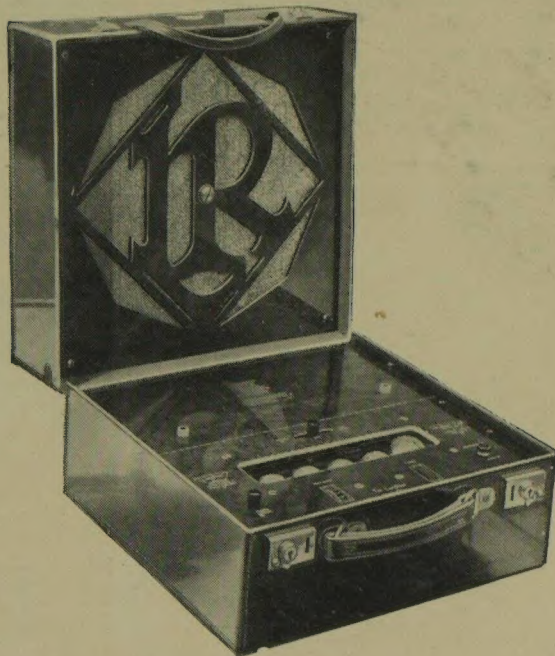
Telephone: Regent 4771.



Selector Super-Seven Complete 52 gns.

# LANGHAM

*The Radio you can carry!*



THIS is the Langham 5-valve Portable Radio Receiver. It represents the handiest form of Radio, and since Radio is now of universal appeal, the Langham Portable is particularly suitable as a Christmas present.

It has a surprising loud-speaker range (we guarantee *twenty stations* under normal conditions), is completely self-contained in a solid leather case, and requires no aerial or earth, or outside connections whatever.

You can manipulate the Langham Portable with the utmost ease. Not only is it easy to carry about—it is easy to tune. There is only one tuning control, which you adjust according to instructions on the calibration chart, and which enables you to obtain perfect Radio reception without your knowing anything whatever about technicalities.

Beautifully finished and carrying a two years' guarantee, the famous Langham Portable makes a moderately priced Christmas gift which even the most exacting will appreciate.

And you might, perhaps, buy one for yourself!



*The Langham Portable—complete and absolutely ready for use—Thirty-five Guineas cash. Or on Deferred Terms.*

*Ask to see one at your dealer's; or call at our London Showrooms for a demonstration.*

*You will be interested, too, in the Langham De Luxe Radio Gramophone.*

**Guaranteed for Two Years.**

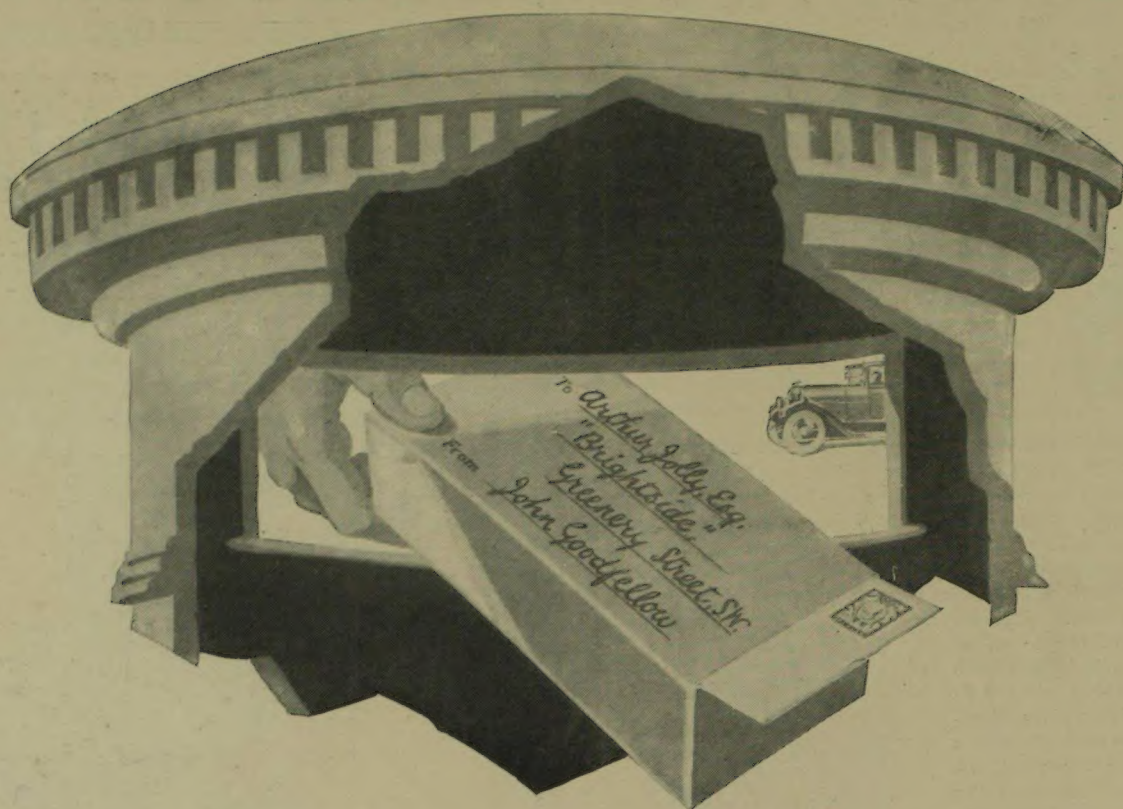
# The LANGHAM Portable Radio

LANGHAM RADIO, ROSSLYN HOUSE, 96 REGENT STREET, LONDON, W.1.

Phone: Gerrard 9676.

West Central Showrooms: 105, New Oxford St., W.C.1, near Tottenham Court Rd. Tube.





## READY FOR THE POST!

*How De Reszke Cigarettes are  
packed for Christmas*

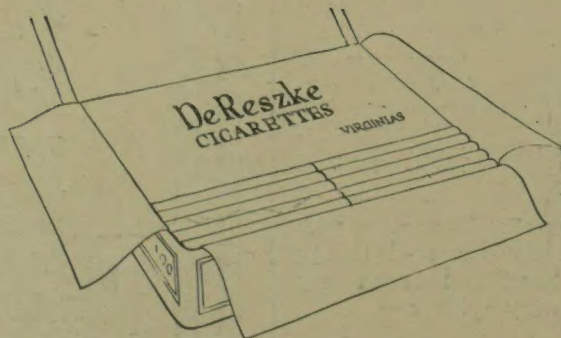
No trouble about packing or dispatching your Christmas presents if you give De Reszke Virginias. The distinguished-looking white-and-green-and-gold tins now on sale in the shops will be found packed and sealed in stout cardboard containers ready for the post. You have merely to fill in

the name and address spaces on the packet and drop it in the letter-box. What simpler?

Among the cigarettes of to-day De Reszkes have the highest reputation to maintain. They are the kind that everybody is proud to give and delighted to receive.

## DE RESZKE with the 'Ivory' Tip

*De Reszke Virginias  
Twenty for One Shilling  
'Ivory' - tipped or Plain*



*Packed ready for the post :  
200 for 10/- ; 150 for 7/6 ;  
100 for 5/- ; 50 for 2/6*

*The 'Ivory' tip is the finally  
perfect tip*



# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, DECEMBER 1, 1928.

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## THE CENTRE OF THE COUNTRY'S ANXIETIES: HIS MAJESTY KING GEORGE V.

The first announcement that King George was ill and had had to cancel his engagements was made on November 21; and from that time onwards his Majesty's subjects throughout the Empire followed the successive bulletins with sympathetic concern. The above portrait, we may add, is the central portion of the

remarkably fine colour-gravure presentation plate given with our Christmas Number for this year. It shows King George seated at his desk, ready to deal with his correspondence, in an attitude very characteristic of the devotion to public duty constantly shown throughout his reign.

FROM THE PORTRAIT BY E. O. HOPPÉ, PUBLISHED BY "THE ILLUSTRATED LONDON NEWS" AND "SKETCH," LTD.





By G. K. CHESTERTON.

ON the whole, I am rather less interested in what people do than in why they do it. Of course, there are extremes which are exceptions. I daresay that if somebody suddenly smashed my hat over my eyes, as I walked down the street, I might feel a momentary and confused resentment against the act and even the actor, in spite of the fact that he might have acted from either friendly or unfriendly motives. He might be a proof-reader of *The Illustrated London News*, maddened by years of boredom in having to read through my articles, and resolved to be revenged at last. But he also might be a social sympathiser who, knowing that a steel and concrete Temple of Progress, in the American manner, had been built in that street that morning, was resolved to spare me the shock of beholding it, and had with that object intervened, abruptly indeed, but with no little presence of mind. Yet even here the principle holds, for it would be much more worth while to have a quiet talk afterwards with either of those two interesting lunatics than to continue in the mere bewildered irritation arising from the thing having happened at all. Moreover, though the abstract attitude will be called unpractical, the motive does make all the difference to practicality, in the sense of probability. The man who hits me because I am approaching a Temple of Progress will not hit me when I am not approaching a Temple of Progress. And, normally speaking, I am happy to say, I am not. But nothing will turn aside the pursuing vengeance of the proof-reader, who will hit me wherever and whenever he can—and quite right, too.

In short, the principle is much more reasonable than it sounds; and any number of examples could be given of it. I might be selfishly vexed to find I had been poisoned with prussic acid; and this apart from the mere detached detective interest of whether it was done by an enthusiastic Darwinian, sworn to kill every Anti-Darwinian, or merely by an enthusiastic Christian Scientist, sworn to prove that poisons do not kill. But if I retained my logical faculty while writhing in my last agonies, I should still contend that there was a difference between the fanatical poisoner and the faith-healer; and I should probably add (with my dying breath) that the faith-healer is much the more dangerous of the two. For the Darwinian would only murder the small intelligent minority which has sufficient intellectual independence not to be frightened of the name of Darwin; whereas the healer might murder everybody, with every intention of healing everybody. In short, the real reason of things is every bit as important as the things themselves; and that is what ought to be meant by being a rationalist. Unfortunately, a man who is in this real sense a rationalist is generally denounced for being a mystic.

For instance, there is an ever-increasing quarrel about the license or limits of what is called Sex Literature. Mr. James Douglas made a very vigorous and (as I think) a very just protest against various poisonous passions being poured out to all and sundry. He then proceeded in a subsequent article to consider what should be done about it. He drew up a scheme for a sort of unofficial literary licensing committee. It was by no means a bad scheme; I for one might, after due consideration, be disposed to support it; and anyhow I am not here disposed to criticise it. But I am disposed to criticise some of the philosophical remarks with which Mr. Douglas seems to think he is supporting it, when he is in fact undermining it. I am true to my perverse test; I want to know from Mr. Douglas, not what is his practical scheme, but what is his theoretical

in advance of the times, you are behind the times. I am the Superman who is expected about the end of the twentieth century, you are a dusty old Victorian and ought to have died in the nineteenth." Mr. Douglas may think that the decadent is more likely to decay than he is; and that he is as lively and likely to survive as the other. But if everything is perpetually changing, it is impossible to prove it, or to test how fast it is changing or how far it has changed. The truth is that Mr. Douglas, who has denounced all such decadents far more furiously and flamboyantly than I have, has yet fallen back before them exactly where he ought to stand firm. It is not true that the idea of right and wrong changes. The particular concentration on a certain sort of right changes; the relative toleration of a certain sort of wrong changes. Men in mediæval times

tolerated more ruthless punishments; men in modern times tolerate more reckless and irresponsible financial speculation and control. But a mediæval man did not think mercy a bad thing. A modern man does not think dishonesty a good thing. The proportions differ in practice; the ethical expression differs in emphasis; but virtue is virtue and vice is vice, in all ages and for all people, except a very few lunatics.

As it is about cruelty or commercial rapacity, so it is about the basic ideas of modesty and fidelity and sexual self-control. One age does differ from another in manner of expression, and may differ for the better or the worse; but precisely what does not really differ is fundamental morality. One age does differ from another about whether certain plain words that are used in the Bible shall be used in the drawing-room. But using fashionable words in the drawing-room is not morality. One age does differ from another about whether skirts are reasonably long or short; but fashionable skirts are not morality. The motive is morality, even when the motive happens to concern these trivial things. To insult our fellow-creatures with coarse words to which they are unaccustomed may be an immoral act; it may sometimes, under certain conditions, be a highly moral act. It entirely depends on why it is done. Now, so far as this fundamental and final morality is concerned, it leaves the modern problem still to be settled; but it provides some sort of firm basis on which it can be settled. We may even say that it ends where the controversy begins; but it does make it possible for the controversy to begin—and (what is not unimportant) for it to end. It is impossible for any controversy to end, it is impossible for any to begin, in a chaos of incalculable change. But, anyhow, there is a permanent ethic, and without it nobody will effect even a temporary reform.



LORD DAWSON OF PENN,  
PHYSICIAN-IN-ORDINARY  
TO KING GEORGE.

SIR STANLEY HEWETT,  
SURGEON-APOTHECARY  
TO KING GEORGE.

DR. LIONEL WHITBY, CALLED IN AS A BACTERIOLOGIST.

The official bulletins regarding King George's condition since he was taken ill have been signed by Lord Dawson of Penn and Sir Stanley Hewett, who have been in constant attendance on his Majesty. Lord Dawson, who was made a Baron in 1920, was appointed Physician-in-Ordinary to King George in 1907, and to the Prince of Wales in 1923. He was formerly Physician-Extraordinary to King Edward. In 1906 he became Physician to the London Hospital. Sir Stanley Hewett was appointed Surgeon-Apothecary to King George in 1914, and to the Prince of Wales in 1923. Dr. Whitby, who was called in to make a blood test on King George, is only thirty-two.

reason for it. He has himself, as I have noted, fought an admirable fight for normal morality and the resistance to moral disease. But he is not quite theoretical enough to get a grip on the thing itself; and he defends it better than he defines it. For when he comes to the general ethical problem, he surrenders the ground suddenly to the enemy. He says that the practical problem of fixing decorum in a special society is very difficult, which is very true. But he adds that morality (apparently in the real sense of right and wrong) changes continually from age to age, which is the very devil.

Now, that is where the whole mistake and the whole mischief begin. If Mr. Douglas tells some decadent or other that morality changes from age to age, the decadent will reply, as indeed he does reply, "Yes, and I have the morality of the new age; you have the morality of the age that is passing; I am



# THE QUEEN AS DEPUTY FOR THE KING: IN THE CITY—AND THE WEST-END.

Owing to the illness of the King, the Queen deputed for his Majesty at two functions on Thursday, November 22, when she opened the new and improved Spitalfields Market, and re-opened the restored Old Hall at Lincoln's Inn. After the reading of an Address in which attention was called to the point that a market for the sale of fruit, vegetables, and other commodities had been carried on at Spitalfields for some 250 years, the reply the King himself would have made was read by Lord Cromer, the Lord Chamberlain. Her Majesty then accepted a gold key, which she turned in the lock of a small cabinet on the dais, and so caused the gates of the market to part.—At the Old Hall at Lincoln's Inn, the Treasurer said: "Early last century the Hall suffered grievous defacement. Its delightful Tudor brickwork was hidden under a covering of stucco; the noble roof you now see was hidden by a plaster ceiling. It has now been restored to its ancient beauty." In this case, also, the Lord Chamberlain read the King's reply, in which it was recalled that his Majesty is the Senior Bencher of the Inn, and that the threshold of the ancient Hall has not been crossed by a Sovereign since Charles II. was admitted a member in 1671. The Queen afterwards signed the Society's Golden Book.



THE QUEEN DEPUTISING FOR THE KING AT THE OPENING OF THE NEW SPITALFIELDS MARKET: HER MAJESTY RECEIVING THE GOLD KEY WHICH SHE TURNED IN THE LOCK OF A SMALL CABINET ON THE DAIS, AND SO CAUSED THE GATES TO PART.



HER MAJESTY LEAVING BUCKINGHAM PALACE FOR THE ALBERT HALL ON SUNDAY, NOVEMBER 25, WHEN SHE WAS ABLE TO TELL DAME ETHEL SMYTH THAT THE KING WAS VERY MUCH BETTER: THE QUEEN DRIVING TO THE ROYAL CHORAL SOCIETY'S CONCERT.



THE QUEEN AT SPITALFIELDS, WHERE THERE HAS BEEN A FRUIT AND VEGETABLE MARKET FOR SOME 250 YEARS: HER MAJESTY; WITH THE LORD MAYOR (RIGHT), THE LADY MAYORESS, AND SIR WILLIAM JOYNSON-HICKS (LEFT).



THE QUEEN DEPUTISING FOR THE KING AT THE OLD HALL AT LINCOLN'S INN: AFTER SIGNING THE GOLDEN BOOK—WHICH HAS THE SIGNATURES OF THREE REIGNING MONARCHS (CHARLES II; QUEEN VICTORIA; KING GEORGE).



# ECHOES OF THE "VESTRIS" DISASTER: "CONTACT" WITH A STEAMER; WOMEN SURVIVORS.



MR. CHARLES VERCHERE (SEATED, RIGHT BACKGROUND), A "VESTRIS," WIRELESS OPERATOR, CROSS-EXAMINED AT A U.S. INQUIRY.



A STRETCHER CASE AMONG THE WOMEN SURVIVORS RESCUED BY THE U.S. BATTLE-SHIP "WYOMING": MME. INOUE, WIFE OF THE JAPANESE CONSUL AT BUENOS AIRES, BEING REMOVED.



AN ALLEGED CAUSE OF A LEAK: THE "VESTRIS" (ON RIGHT) IN "CONTACT" WITH THE GRACE LINER "SANTA LUISA" BEFORE SAILING.



HOLDING HIS LITTLE CAMERA AND A PRESS CAMERA: FRED HANSON, OF THE "VESTRIS" CREW, WHO TOOK DRAMATIC PHOTOGRAPHS OF THE DISASTER.



CLAD IN TROUSERS AND SHIRT LENT BY THE CAPTAIN OF THE "MYRIAM": MRS. WILMA SLAUGHTER, ON HER 21st BIRTHDAY.



THE "VESTRIS" LISTING AT A SHARP ANGLE SHORTLY BEFORE SHE SANK IN THE ATLANTIC: ANOTHER REMARKABLE PHOTOGRAPH THAT HAS SINCE COME TO HAND, TAKEN BY A PASSENGER IN THE SINKING LINER.



SURVIVORS ABOARD THE U.S.S. "WYOMING," SOME IN U.S. NAVY CAPS: (L. TO R.) MRS. MARY ULRICH; MRS. NORMAN K. BATTEN; MRS. ELVIRA FERNANDEZ RUA; AND MRS. DOLORES BARRIERO DORIL.

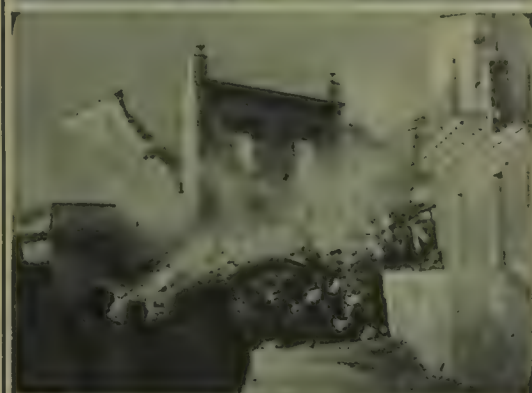
An inquiry by the United States Department of Justice into the sinking of the "Vestris" was begun in New York on November 15, after the arrival of the first party of survivors, by the U.S. District Attorney, Mr. Tuttle, before the Federal Commissioner, Mr. O'Neill. Mr. Tuttle vigorously cross-examined the third wireless operator of the "Vestris," Mr. Charles Verchere, as to the late Captain Carey's wireless messages. The "Times" report also states: "Verchere testified that on the day she came out of dry dock, November 6, the 'Vestris' hit a cargo-boat on the port beam and was laid up overnight. The suggestion was that in this way her starboard half-door might have been damaged." Another account

has it thus: "While the 'Vestris' was in the Erie basin, he said, it came into contact with another ship. The 'contact,' however, could not be described as a collision." On November 15 the last eight survivors were landed at Norfolk, Virginia, from the U.S. battle-ship "Wyoming." Mrs. C. F. Slaughter, of Chicago, was among those rescued by the French tanker "Myriam." On reaching New York (on her twenty-first birthday) she found her husband, who had been saved by the "American Shipper." Fred Hanson, one of the "Vestris" crew, risked his life to take photographs (published in our last issue), described as the most dramatic pictorial record of a sea tragedy ever secured.



## "HOUSE-BREAKING" BY ETNA'S LAVA: A FILM OF DEMOLITION PHASES.

An awe-inspiring spectacle of the titanic forces of nature set in motion by a volcano was provided by the remarkable film (taken by Topical Film Company, Ltd., and produced at the Coliseum) showing the lava from the recent eruption of Etna demolishing the town of Mascali. The flow of lava, slow but inexorable, looked on the screen rather like a huge mass of thick porridge. At close quarters, it has been compared to a gigantic moving slag heap. Our photographs, selected from many hundreds, show typical, successive phases.



LAVA DESTROYING A BUILDING AT MASALI:  
SUCCESSIVE PHASES.

FROM THE INITIAL CRACK TO THE FINAL COLLAPSE: SUCCESSIVE PHASES IN THE  
DEMOLITION OF ANOTHER BUILDING AT MASALI BY THE LAVA STREAM FROM MT. ETNA.

In these dramatic film photographs it is remarkably interesting to trace the successive stages in the destruction of a building by a stream of lava. First we see the building, solid and intact, as it has stood ever since it was erected. Then a crack begins to form in the face of the masonry. Gradually, as the

pressure increases, the crack widens, and parts of the wall begin to crumble and drop to the ground. Finally, the whole structure collapses in clouds of smoke and dust. In the two right-hand columns of photographs we see this process twice—first in the side wall and then repeated in the front of the building.



# The Scientific Side of the Detection of Crime.

## No. XXIV.—THE TECHNIQUE OF BURGLARS AND THE SCIENCE OF DETECTION.\*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Bérout, Director of the Marseilles Scientific Police Laboratories.

THE obvious problem that always confronts me, when about to describe the manner in which the police hunt down a criminal, is how to do this without making the detective's task more difficult:

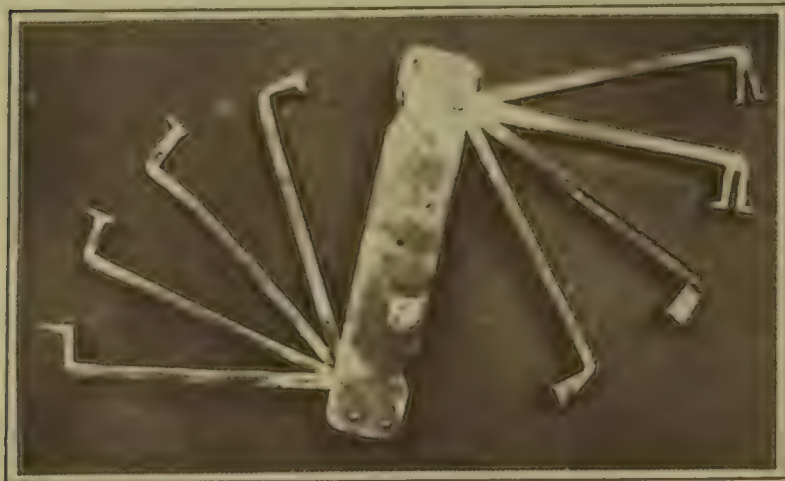


FIG. 1.—A TYPE OF IMPLEMENT USED BY BURGLARS WHO HAVE BEEN LOCKSMITHS OR MECHANICS: A USEFUL POCKET TOOL OF SKELETON KEYS, FOUND BY R. A. REISS, OF LAUSANNE.

how to avoid giving information which may be of profit to the legions of the underworld, yet at the same time to place before the reader a summary of the manner in which science is now assisting the complex organisations which protect his life and property. There are, however, two important considerations which I fancy warrant the publication of these articles. Every criminal sooner or later learns from his fellows of the methods evolved by the specialists in various branches of crime, but he does not perhaps realise sufficiently how formidable is the power which combats his activities. Prevention is better than belated punishment! And if I can drive home to the new generation that crime—apart from all moral considerations—is not worth while, it is sufficient justification for this lifting of the veil which criminal investigation departments had until now studiously avoided. If, furthermore, I may be so fortunate as to put the citizen on his guard, enabling him in a certain measure to forestall and parry a criminal undertaking, or to assist the police efficiently when a crime has been committed, then a commendable result will have been achieved.

I have already outlined in a former article some of the methods used by modern burglars for opening safes. Such robberies, however, are relatively rare. They are the prerogative of skilled men, who usually work in gangs equipped with costly and complex implements. It is not given to any burglar to vanquish the tungsten-steel doors and formidable locks of a modern safe. Experience, scientific knowledge, and individual aptitude are indispensable; furthermore, in some instances, before the organisers of such burglaries deem it safe to attempt the enterprise, weeks or even months may pass whilst members of the gang study the means of access to the steel monster and the habits of the employees or inmates of the building where it stands. They must also prepare in advance a line of retreat, and decide upon the manner in which the loot shall be carried away and sold; and meanwhile they must possess the means to live quietly and unobtrusively.

It is natural, therefore, that burglars usually content themselves with entering flats, houses, or business premises at random, stealing whatever is easily accessible. Such robberies are a daily occurrence, and by their frequency have compelled the expert investigators to make a thorough study of the numerous types. It has been noted that most criminals deliberately select a speciality, and, if they are successful, continue to exploit it with little, if any, variation. Their choice is generally the result of knowledge gathered in some former profession. It is also due in some instances to an outstanding characteristic, such as exceptional strength, agility, a sensitive touch when dealing with locks, or unusual skill in making housebreakers' tools. Men who began life in the building trade, and are therefore accustomed to working on roofs and to climbing across open spaces at considerable distance from the ground, when they

take to crime naturally prefer to enter a house from the roof, through a skylight, or by forcing or breaking a garret window. On the other hand, the former mechanic and locksmith will attack that part of the citizen's defences which he understands thoroughly. He will use wire hooks, and duplicate or skeleton keys (Fig. 1), which past experience has taught him how to handle; whereas the carpenter will drill and cut through door panels. The mere labourer prefers levers or crowbars to force a door or to perforate a wall, a method which demands strength, but little if any skill.

Such burglars rarely carry a weapon, in Europe at least; for, although they are willing to risk imprisonment if captured, they are not of the type that will kill if surprised. The burglar who carries a pistol and is resolved to use it to evade capture is nearly always a congenital and habitual criminal, one who was born to the underworld, whose whole life has been spent in

his means of livelihood. He knows well that gossiping neighbours may cause suspicion to fall on him, and that he will be least likely to arouse comment if he dresses in the clothes of his erstwhile trade. His burglar's implements he carries in a working man's tool-bag, carelessly slung over a shoulder, so that, if he is seen leaving a house by servants or passing pedestrians, his appearance will lead them to think that he has been busy on some repairs. The artisan-burglar labours under great disadvantages, nevertheless, for he is not assisted by the very real co-operation of fellow criminals. Sooner or later he perceives this, and becomes a member of a gang.

From the foregoing it will be seen that housebreakers may be superficially divided into five classes:

(1) The occasional criminal who is tempted by an open window, an empty villa, or an isolated garage. He works with rudimentary tools: a piece of iron, a hammer, a carpenter's chisel, anything that will serve to force an entry and can be left behind with little danger of being identified. This type usually steals his implements from a builder's yard or a workshop, or he will loiter at a spot where street repairs are going on or a house is in course of construction, and seize a moment when the workmen are away at meals. The tools obtained in this manner are, of course, useless as clues, but the marks they leave are generally a valuable indication to the police, since success will cause the man to commit similar thefts.

(2) Then there is the cat burglar, who relies on his uncanny agility and enters a house from above. He rarely carries more than a glass-cutter, flypaper or a lump of putty to prevent the fragments of a window from falling noisily, and a knife or a small chisel for breaking into desks or cupboards.

(3) Higher up in the hierarchy of housebreakers is the man skilled to open doors with wedge and lever, or by picking the locks. He can generally be traced because he was, or still is, a trained mechanic.

(4) There is also the Bill Sikes type, the true criminal, who combines cunning with ferocity and carries arms.

(5) Finally the aristocrat of the fraternity, the safe-breaker, member of an organised band equipped with microphone, steel drills, jointed levers, blow-pipe or electric arc.

The first care of the police expert when called to investigate a burglary is, of course, to search for the usual indications—foot-prints, finger-prints, forgotten objects, shreds of cloth, and all the *minutiae* which have been described. Should these be insufficient, he then examines the premises and the manner in which the criminal entered. He will thus be able to gauge at once the man's mentality, experience, and skill; and he can also determine whether the robbery was premeditated or committed at random. The experienced and clever housebreaker will naturally force an entry at the weakest spot. If the man laboured to open a door when a tree growing before the house made access through a window a simple matter, it may be taken for granted at first sight that the thief was of low intelligence, but powerful in body; that he did not trouble or had no time to examine the house, or that he was not certain whether the window within

(Continued on page 1042.)

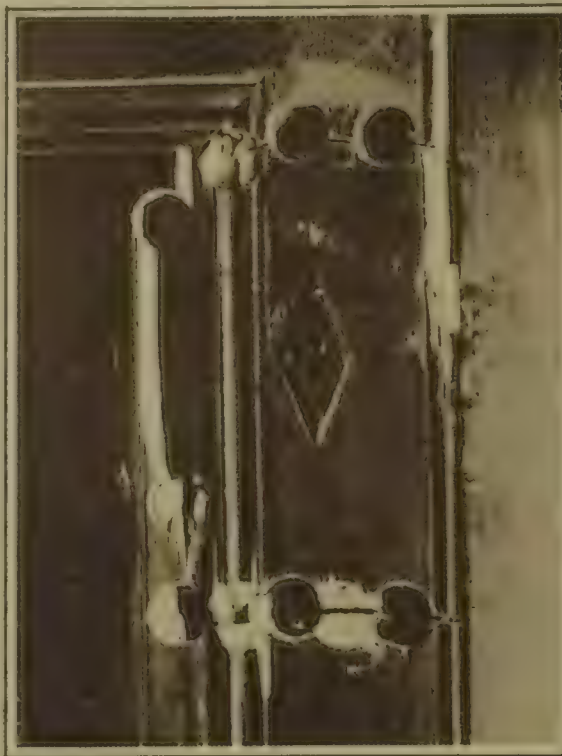


FIG. 2.—AN EXAMPLE OF UNSKILLED LABOUR IN BURGLARY: HOLES DRILLED IN A DOOR BY A NOVICE, WHO PREPARED TO CUT THE LOCK RIGHT OUT, BEING UNABLE TO PICK IT, BUT WAS CAPTURED BEFORE THE WORK WAS COMPLETED.

unceasing warfare against the community, and who will kill on the least provocation. Such a man is in a class by himself. Thus, a study of the fundamental methods of burglars, their division into separate categories, and a classification of the men who usually operate in a well-defined manner, according to type, considerably reduces the work of the detective, because the report of the expert indicates where he must search for the malefactor. The former artisan does not usually frequent criminal haunts. He prefers to continue his old mode of life. If possible, he even obtains work periodically, so that he need not fear an investigation of

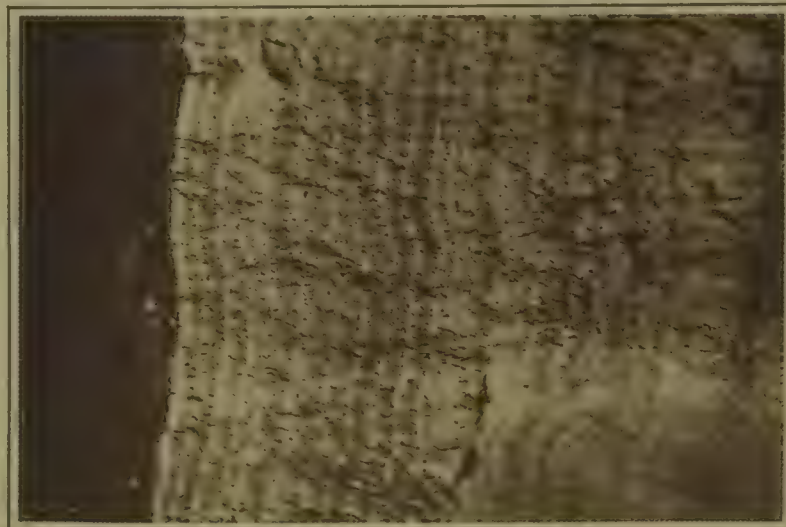


FIG. 3.—POLICE METHODS OF DISCOVERING HOW A DOOR WAS FORCED, AND OF DETERMINING THE IMPLEMENT USED: A MICRO-PHOTOGRAPH OF A TOOL-MARK, SHOWING THE FILE RIDGES, WHICH MADE CERTAIN IDENTIFICATION POSSIBLE.



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



MODERN CONFECTIONERY SURPASSES THE "CANDY" COTTAGE IN THE FAIRY TALE OF "HANSEL AND GRETEL": A MODEL OF GROSVENOR HOUSE BUILT OF SUGAR IN THE COOKERY EXHIBITION AT OLYMPIA.

Some remarkable examples of sugar architecture, recalling the fairy story of "Hansel and Gretel," have been seen at the Universal Cookery and Food Exhibition, which was opened by the Lord Mayor at Olympia on November 23, to remain open until to-day (December 1). They are described as "the very latest creations of the culinary artists," and consist of large-sized models of famous buildings. Besides those of the new Grosvenor House (the great block of flats in Park Lane) and



A JAPANESE EXAMPLE OF SUGAR ARCHITECTURE AT OLYMPIA: MR. NOAKICHI HASHI KURA, CHIEF CONFECTIONER OF THE NIPPON YUSEN KAISHA LINE, WITH HIS SUGAR MODEL OF THE KASUGA SHRINE.

the Japanese temple, both illustrated above, there is a model in sugar of the Menin Gate. The Exhibition (the thirty-first of its kind) was promoted by the Universal Cookery and Food Association. Especial interest was taken in the making of the King's Christmas pudding, weighing a ton and composed entirely of Empire products, from a recipe supplied by his Majesty's chef, M. André Cédard.



A FAMOUS SOUTH AFRICAN JEWEL EXHIBITED IN LONDON: THE PORTER-RHODES DIAMOND (WITH THREE COLOURED DIAMONDS ABOVE).

The Porter-Rhodes diamond, found at Kimberley in 1880, was then the biggest and finest on record in South Africa. It was recently placed on view in an exhibition at the newly opened London branch of the well-known Paris jeweller, M. Mauboussin, at Atkinson House 24, Old Bond Street.



BUTTER AS A MEDIUM FOR SCULPTURE: A REMARKABLE STATUETTE OF "PROSPERITY" SHOWN IN THE COOKERY EXHIBITION AT OLYMPIA.

This statuette recalls the wonderful butter models of the Prince of Wales and his Canadian Ranch which were exhibited at Wembley. In the present Exhibition at Olympia, a great display has been made by the Empire Marketing Board, which appeals to all to "make this an Empire Christmas" by buying products of this country and the Dominions.



A GEM OF THE MAUBOUSSIN JEWEL SHOW: A MAGNIFICENT 24-38 CARAT EMERALD IN A DIAMOND-BROOCH GIVEN BY NAPOLEON TO JOSEPHINE IN 1800. The exhibition at M. Mauboussin's new London premises in Bond Street (mentioned opposite under the photograph of the Porter-Rhodes diamond) was primarily arranged as an exhibition of emeralds. Among the principal items were the historic stone illustrated above, and the Queen of Naples' emerald.



MONEY SCATTERED IN THE BALL-ROOM AT COVENT GARDEN: A NOVEL METHOD OF APPEALING FOR FUNDS FOR A HOSPITAL.

At the ball recently held at Covent Garden in aid of the Infants Hospital at Vincent Square, Westminster, an original method was adopted of appealing for funds for the new wing to be built. A large drawing of the building was placed on the ballroom floor, while the guests gathered round and threw their contributions into the open space. In the centre is seen Sir Gomer Berry, appealing to them to cover the new wing with notes and coins.



A SEA OF APPLES: A VAST PILE OF FRUIT, BUT ONLY A SMALL PORTION OF THE TOTAL APPLE CROP IN VIRGINIA, AT A PACKING ESTABLISHMENT.

This year the apple farmers of Virginia have had one of the most successful seasons experienced for many years. The 11,000,000 apple trees in the orchards have produced such a bountiful supply of fruit that the packing plants near Winchester, Virginia, have been full to overflowing, and have been hard at work getting the enormous crop ready for shipment. Virginia, it is reported, came second among the States in the production of apples.



## A "NEW LAND" AND ITS ARTS: FAMOUS "FINDS."

BEING AN APPRECIATION OF  
"BURIED TREASURES OF CHINESE TURKESTAN." By ALBERT VON LE COQ.\*

(PUBLISHED BY GEORGE ALLEN AND UNWIN.)

"AFTER strenuous effort of an exceedingly varied nature," many of the pictorial, written, and sculptured "finds" made in Chinese Turkestan by the German Turfan Expeditions when the Kaiser und König Gillehalim ruled and ranted in *Ba-lin*, were placed on exhibition. Thus, and thanks to the patriotic publication of the plates, "The Late Græco-Buddhist Art of Central Asia," they are familiar to the initiated and are becoming better known to the general. Now Professor Le Coq can state with reasonable pride: "We have been enabled to bring the other one hundred and fifteen cases of frescoes and other antiquities out of the Museum cellar where they were stored during the war, and the work of erecting new halls for these paintings, etc., has begun."

"The other one hundred and fifteen cases." That gives some idea of the mass of the treasure that was hidden

As to the second point. Professor Le Coq completes but few pages before remarking: "The German expeditions alone took with them a man who thoroughly understood how to accomplish the difficult work of sawing off the mural paintings and packing them in such a way as to reach Berlin uninjured." Immediately, those who abhor the uprooting of antiques will bristle and ask, to what good? Luckily, the answer is complete and unchallengeable in its rectitude. The sawing was but to save. Had it not been done when it was—between 1902 and 1906—there would have perished art as splendid as it is irreplaceable, illuminated evidence of ancient civilisations that deserve to live, and can only live in the eyes of modern men when torn from Nature's destroying grip and set down free in the centres of the civilisation that is ours.

As it was, the undertakings were only just in time in instance after instance. At Karakhoja, indeed, they were too late to secure all the Sassanian-Hellenistic paintings they might have rescued. "We should have saved, too," it is recorded, "very much more of the literature of the religious community, important as it is to the history of religions and languages alike; one of the peasants told me that five years before the arrival of the first expedition he had, in the ruins of one of the temples, which were pulled down to turn their site into fields, found great cart-loads (*araba*) of those manuscripts 'with the little writing' (*i.e.*, Manichæan) for which we were making such diligent search. Many had been ornamented with pictures in gold and colours. But he was afraid, to begin with, of the unholy nature of the writings and, secondly, that the Chinese might use the discovery as a pretext for fresh extortions, so he straightway threw the whole library into the river!" And there is the further dismal chronicle: "In the time that had elapsed since the first expedition, the natives had destroyed a very great deal by their constant digging; for the city ruins contain various things that are of use to the present inhabitants. To begin with, there is the loess dust which the spring storms in the course of centuries have heaped up amongst the ruins, and which, mixed as it is with fragments of statues, etc., that have been crushed and trodden underfoot, forms a valuable fertiliser."

"And another, still more valuable, is found in the paintings on the clay coating of the walls; these paintings are, in any case, an abomination to Moslems, and hence wherever they are found they are damaged—at all events on their faces."

"For the belief still exists that painted men and animals, unless their eyes and mouths at least have been destroyed, come to life at night, descend from their places, and do all sorts of mischief to men, beasts, and harvests! . . . The beams of the doors, etc., were also especially sought after in the old temples, as fuel and wood for building is scarce in the lowland round Turfan. . . . Finally, with the increase of population came the peasants' craving for land. Whole districts of the town had a clearance made by the gradual carrying off of the ruins. . . ."

Just cause for jeremiads. Yet, on occasion, luck was definitely on the side of the intruders of the "big battalions." The very sand that suffocated could sustain. So it came about that the investigators dug out not only gruesome bodies of massacred recalcitrant monks, but superb evidence of the craftsmanship of scribes and sculptors and painters long "dead and turned to clay." So it was, for example, at the monastery of Bazaklik. Professor Le Coq tells of a temple: "The narrow corridors, which in these temples often encircle the cella, existed here, too, but were filled from the floor to the top of the walls with finely compact mountain sand. With some difficulty I got on to these heaps of sand in the left corridor, and as I clambered up the sand slipped down under the weight of my body, so that, by constantly lifting my feet high and stamping to get foothold, I dislodged many hundredweights of the heap lying there. Suddenly, as if by magic, I saw on the walls bared in this way, to my right and left, splendid paintings in colours as fresh as if the artist had only just finished them. How delighted I was! I waved my hat and called to Bartus, who was working on the other side: he came up, and we shook hands in our joy. If we could

secure these pictures the success of the expedition was assured." It was assured; and with kindred fortune, wedded to insight and to industry, much else was added to the most legitimate, enlightening booty. In which connection we must quote, of a temple: "The walls showed one peculiarity—*viz.*, inner walls, only one stone thick, had been built in front of the original walls enclosing the building, thus hiding the old frescoes. This pious style of renovation—in our country the old pictures would simply have been covered with a coat of colour wash—was used, so it seems, not only when a temple was to be dedicated to another god of the same religion, but also when a Manichæan or Christian church was to be used for the worship of followers of another creed." To this circumstance was due the revelation of a mural painting with what is probably a traditional representation of Mani—a fine fragment masked by a thin wall of later date.

Mention can be made of less than a tithe of the riches encountered and ensured for posterity; among them are not only the relics of Manichæism already mentioned, relics of the teaching of "a painter of such renown that his enemies, the Mohammedan Arabs and Persians, remember him less as the founder of a hostile religion than as the prototype of a great artist"; but Hellenistic heads in clay; an "enigma" Buddha in almost pure Gandhara style; a "development of Leochares's Ganymede group in an Eastern Asiatic version"; seventh century works which are "the oldest paintings obtained from the Turfan oasis"; frescoes of ladies and knights apparently in European dress, which suggested that Eastern clothing was imported to Europe "ready cut out"; "a remarkable head, which, painted after the pattern of a late classical Hercules' head, represents a Buddhist saint"; a man's torso with armour whose scales turn upwards; and, from Shui-pang, an amazing collection of Christian manuscripts.

So to the first point: the truth that is enshrined in "*Nil sine labore*"! The sheer physical strain entailed by the wanderings and the wonderings, the searchings and the excavations, was enormous. At the beginning, Professor Le Coq deemed a dinner of eighty-six courses at Urumchi an excess of politeness by no means eased by the fact that he felt bound to appear in dress-coat and top-hat—"Do not eat, my prince, do not eat!"—but that was nothing, mere *hors d'œuvres* to the feast of difficulties Dame Nature strews in the way of the adventurous. Apart from fatigue—and how few, save fighters, have experience of genuine fatigue!—there had to be faced ruins no housebreaker would enter with assurance; rocks so insecurely balanced that a whistle might bring them down upon the head; "prickly," enervating heat; numbing cold; rare but devastating rain; the swelling horrors of mountain sickness; the biting, slaying sand of the "remote and dusty land" that was often enough a deceptive Pandora's box, a casket of seeming worth, but in reality a curse! Add earthquake, irritating and abominable insects, and food that was usually rice mixed with mutton-fat or mutton-fat mixed with rice, and you have an inkling of the troubles of the archæologist abroad. Well it was that Professor Le Coq and his companion did not accept the proffered daughters of the priestly "great *Achund*" and the *Kasi* of Karakhoja, the Khocho



PROBABLY "A TRADITIONAL REPRESENTATION OF MANES, FOUNDER OF THE MANICHÆAN RELIGION"; WITH MANICHÆAN MONKS AND NUNS: A MURAL PAINTING FOUND BEHIND A THIN, SCREENING WALL AT KARAKHOJA.

Reproductions from "Buried Treasures of Chinese Turkestan," by Courtesy of the Publishers, Messrs. George Allen and Unwin.

in the "gigantic bowl" that was freshly scoured—and, in all, there were three hundred and eighty-seven cases and forty-six chests; truly an almost miraculous taking up! But it yields no hint as to value, material or moral. That is inestimable. Of it, it is written: ". . . The Berlin collection is the best adapted for the study of the developments shown by Buddhist art on its way through Central Asia to China. . . . Since the exploration of the ruins of Nineveh by Sir Austen Henry Layard, no expedition has yielded results that can be compared in importance with those achieved by these researches in Central Asia; for here a *New Land* was found. Instead of a land of the Turks, which the name Turkestan led us to expect, we discovered that, up to the middle of the eighth century, everywhere along the silk-roads there had been nations of Indo-European speech, Iranians, Indians, and even Europeans. . . . It was not until the rainless district of the Turfan oasis was explored that a great part of the Manichæan literature, which had entirely disappeared, was at last brought to light. . . . We also found pages of books of this religious sect, adorned with surprisingly beautiful miniatures. . . . Of very special importance, too, is the knowledge that the Indo-European inhabitants of the country brought to the Far East not only Buddhism, but Buddhist art as well. But this art, coming from Bactria and North-West India, is founded on late classical Grecian art, and our investigations have succeeded in proving that the celebrated Buddhist art of the Far East is, after all, dependent on Greek art in just the same way as are the expressions of art in Western nations."

That phase will be paramount to certain students: they will rejoice in the picture-witnesses and, it is to be hoped, be drawn to the originals or the reproductions of them. Others, the less informed in such matters, while interested in noting the cited influences, their carriage by conquerors, migrating peoples, and errant artists secular and clerical, their multiplication by moulds and stencils, and their remodelling in accordance with individual taste and particular need, will find their chief pleasure in what is designedly "a personal narrative—free from scientific ballast." They, above others, will realise, as perhaps never before, that field archæology is not for the weakling; and they will appreciate how vital are expert planning and skilled exertion.

\* "Buried Treasures of Chinese Turkestan: An Account of the Activities and Adventures of the Second and Third German Turfan Expeditions." By Albert von Le Coq, Departmental Director and Professor of the National Ethnological Museum, Berlin. Translated by Anna Barwell. With Fifty-Two Plates. (George Allen and Unwin; 18s. net.)



"PAINTED AFTER THE PATTERN OF A LATE CLASSICAL HERCULES' HEAD": THE BUDDHIST SAINT MAHAKASHYAPA—A DISCOVERY AT KYZYL.

of earlier days, the Apsus (Ephesus) of native tongues, and the city of Dakianus, after the Roman Emperor Decius: this even though their wives were many thousand li away! Dalliance might have delayed discovery! Seriously, it was due to the fact that the travellers devoted themselves whole-mindedly to their enterprise that they won through so satisfactorily. Men less enthusiastic would have failed; the worthy Hindu Rai Sahib Bhuta Ram would have seen no cases of old manuscripts to which he could make reverential offering, scattering flowers and drops of water; the reader of worthy books would not have had opportunity to find in "Buried Treasures of Chinese Turkestan" an Aladdin's cave of lore and limning.

E. H. G.



## JUPITER'S "GIGANTIC CYCLONE": SEETHING VAPOURS ROUND THE RED SPOT.

DRAWN BY SCRIVEN BOLTON, F.R.A.S., F.R.S.A., FROM RECENT OBSERVATIONS. (COPYRIGHTED.)



THE PLANET JUPITER. OCT. 28 1928



REGION OF RED SPOT ON NOV. 2 AND NOV. 7 1928

Scriven Bolton del.

## SKIRTING THE RED SPOT IN JUPITER, AS BOATS ROUND AN ISLAND: WHITE AND DARK SPOTS, FORMING A VAST CYCLONE.

"One of the most remarkable disturbances ever recorded on Jupiter," writes Mr. Scriven Bolton, "is now taking place in the well-known region of the Great Red Spot, and covers an area of 360 millions of square miles. It apparently represents the outward phenomenon of a gigantic cyclone of seething vapours emitted by a plastic interior, and travelling in a retrograde direction at the rate of 153 miles an hour. As depicted in the above drawings, which were made with the aid of a two-foot reflecting telescope, the disturbance is overtaking the Red Spot with unprecedented velocity. Deviated from their course, the white and dark spots are seen to skirt round the shores of the Spot, just as would a boat an island. Lighter vapours can occasionally be glimpsed actually passing over the Spot itself, only to fade away within a few hours, however. From this

phenomenon much has been learned concerning the durable character of the Red Spot, which has remained visible for a hundred years, and is still an enigma with astronomers. Some beautiful photographs of Jupiter have recently been taken by Professor W. H. Wright, with the 36-inch Crossley reflector of the Lick Observatory. As these photographs clearly indicate, the Spot does not belong to the outermost gaseous layers, but is one of the most deep-seated objects on the planet's visible surface, and its warm hue may possibly be due to a glowing interior. That the Spot should retain its present shape and size is one of the mysteries still to be solved. It has a length of 30,000 miles, and is 7000 miles wide. And the puzzling fact remains that it does not represent a fixed point of the surface, but drifts to and fro, as if floating in a fluid medium."





# THE SHRINE OF AN UNKNOWN ROMAN-BRITISH GOD: A MYSTERIOUS TEMPLE SITE FOUND NEAR THE CHEDWORTH VILLA IN GLOUCESTERSHIRE.

By ST. CLAIR BADDELEY. (See Opposite Page.)

Many remarkable discoveries of recent years have caused a great revival of interest in the Roman antiquities of our own country, stimulated, no doubt,

by the general popularity of archaeological research throughout the world. A notable example of this movement has been the completion, by the Royal Commission on Historical Monuments, of a great work on "Roman London," the third volume of which was noticed in our last issue. No one has done more valuable service as a local antiquary than Mr. St. Clair Baddeley, the well-known authority on Roman sites in Gloucestershire and elsewhere. In the following article he describes the remains of a mysterious temple near the famous Roman Villa at Chedworth. Some suggest that it might have been a shrine to a divinity



FIG. 1. NOW CONSIDERED TO HAVE COME FROM THE TEMPLE SITE: A GABLED ANAGLYPH (OR STONE NICHE) FRAMING A FIGURE OF SYLVANUS, WITH DEER, DOG, AND RABBIT (OR HARE) IN SCULPTURED RELIEF.

of the Thames, near whose head-waters it is situated.

WHILE exploring, in August 1924, the woodlands that environ Chedworth Roman Villa, the writer became acquainted with a tree-grown but obviously artificial platform, that immediately overlooks the Drive following the Coln from the Mill, at but six hundred yards S.E. of the Villa. The site has been known for over a century merely as "Old Quarry." Beside it, at some few yards' distance, there is a small quarry that became worked 1864-73; to which there passes from the road a trench cut in order to bring away the stones to the road below. The effect of this cutting has isolated a hillock composed of debris upon which trees, now of some eighty years of age, are flourishing.

This artificial mound had been created by the far earlier demolition of a Roman building upon the platform beyond by casting forth rubble and super-soil. To the left of this, however, overlooking both quarry and mound, extends a broad platform, now cleared (Fig. 2), nearly a hundred feet long, that is strewn with debris of Roman-British tiles, cement-bricks, blocks of calcar, and courses of the rear (S.W.—S.E.) wall-angles still in site. To this latter structure (in *opus quadratum*) the writer has ventured to apply the term Temple, which alone seems fully appropriate to a spot once certainly the scene of religious rites. This rear half of the platform alone subverted the solid Roman-British structure and its annexed small house. From evidence obtained from a veteran quarryman or two on the Stowell estate, as well as from exploration of the site, it is obvious that there have taken place here, long before (and also since) 1864-5, quarrying operations upon a very destructive scale. The plan (Fig. 3) discovers to what extent these operations have completed the ruin of a probably important building, which, having been constructed of large squared blocks, should be dated earlier than any surviving portions of the

neighbouring well-known Villa: probably, therefore, to the second century A.D. The few coins, portions of moulded members, columns, and pottery, since found, seem amply to justify the above conclusion.

The prime feature noticeable to-day, therefore, is a platform designedly formed just above the base of a hill-slope (Fig. 2) to the green Valley of the Coln, and placed at about 45 ft. above stream-level. Next, that the S.W. (rear) angle footing of the building completely survives, having one large chamfered member of the third course lying well above ground, still in site; while another lies near it, but is out of place. Across the floor of the building rises a regular (N.S.) line or bank whence the east wall has long been torn away. The latter's angle formed with the south (or rear) wall, and also the foundation of its north end, are now exposed; so these give us the desired internal width and length of the building at 41 ft by 39 ft. 6 in.

That such a retired spot may have possessed some special religious association with this head-water valley of the Thames may be easily credited; and, as the building should be dated earlier than any of the neighbouring villas of Listercombe, Withington, Chedworth, and Compton Abdale, it seems not improbable that a religious centre may have suggested the favoured locality to the first builders of these villas, and thus have caused the so-called Whiteway to be started towards it from Corinium, some eight miles away. The presence of two late Iron-Age barrows in Holiwell Wood, just beyond the Villa, shows that we have here sacred places of earlier date, still overlooking this river with a Celtic name—in Saxon days, *Cuneglan*, and later, *Cungle*.

In addition to the larger blocks, both those in site and the fallen or displaced ones, investigation shows that fine oblong "bricks" of calcar have been freely employed here, and also large actual bricks of *opus signinum*, while heavy Devon sandstone hexagonal tiles from the Forest of Dean testify to the

style of the former roofing. Numbers of square hypocaust tiles, bearing the footprints of various animals, and small pieces of coarse mosaic found adjacent to the present site (S.W.) by Mr. James Farrer in 1865, are in the Villa Museum. These are mentioned by him to have been brought from this site, though until lately they have lacked a label. One fragment bearing the impress of a wolf's foot has been brought in by the writer from the sacrificial pit in the central front of the structure, together with bones of red deer and fragments of human frontal bone.

It is interesting to note that, though the general appearances and "finds" suggest a small columned temple, and nothing but a temple, there is evidenced



FIG. 2. BEFORE EXCAVATION: THE PLATFORM OF THE TEMPLE SITE—AN INSIDE VIEW TO THE S.W. ANGLE, SHOWING MASONRY AND REAR WALLS, WITH THE SLOPE UP TO THE WOOD BEHIND.

here no surviving podium proper, save that suggested by the above-mentioned chamfered plinth-member. The building arose from a regular large rubble foundation in two courses, each of these ten inches thick and set upon a flattened shelf cut into the aforesaid slope to the river. The walls had a thickness of five feet (*cf.* plan), save at the S.W. angle, where there has been and remains a very special enlargement to 7 feet 6 inches. To this enlargement were attached until about sixty years ago remains of a small Roman structure or house with a hypocaust and pavement; and it was from this point that the late Mr. Farrer brought away to the Museum the numerous hypo-tiles bearing the prints of animals' feet. After those days the quarry became forsaken, and a jungle of privet and elder formed above it and remained until 1925.

On Sept. 10 (1924), the writer met with the following passage in a paper on "Pre-Augustine Christianity in Britain," by Mr. J. W. Grover, who, in 1867, had visited the newly found Villa near here: "About half a mile from the villa, in the wood, and immediately adjoining the present road and the rushing waters of the Coln, can be seen the massive foundations of a Temple, about sixteen yards wide, the length uncertain (now found, 1925, to be externally 51 feet). At its southern extremity, can be traced the raised stone dais (within the Cella) with the dwarf walls which probably supported the steps to the altar, namely, the walls of the Cella. Who was the god to whom it was consecrated? Could he have been the Divinity of the Thames?" These words seem to need little or no comment, as far as their suggestion goes. The front wall-bed of the building that was then entirely missing has now discovered itself at 39 feet 6 inches N. of the rear wall. The present writer has been enabled to find a mounting rampa, or stepped path, leading directly to it.

One cannot but be convinced, however, that the remains that Mr. Grover recognised as those of a true Temple were familiar also to Mr. James Farrer—the finder and explorer of the Villa beyond it. Probably it was shown to Mr. Grover by Mr. Farrer. This is what Mr. Farrer had written in 1865: "In one place (discovered in opening out a quarry), a large platform of stones (of four courses rising one above the other, and of quite cyclopean character) has been laid bare. Hypocaust tiles, several of them having the impressions of the feet of deer, sheep, dog, etc. (are present), and one with human finger-

[Continued on page 1044.]

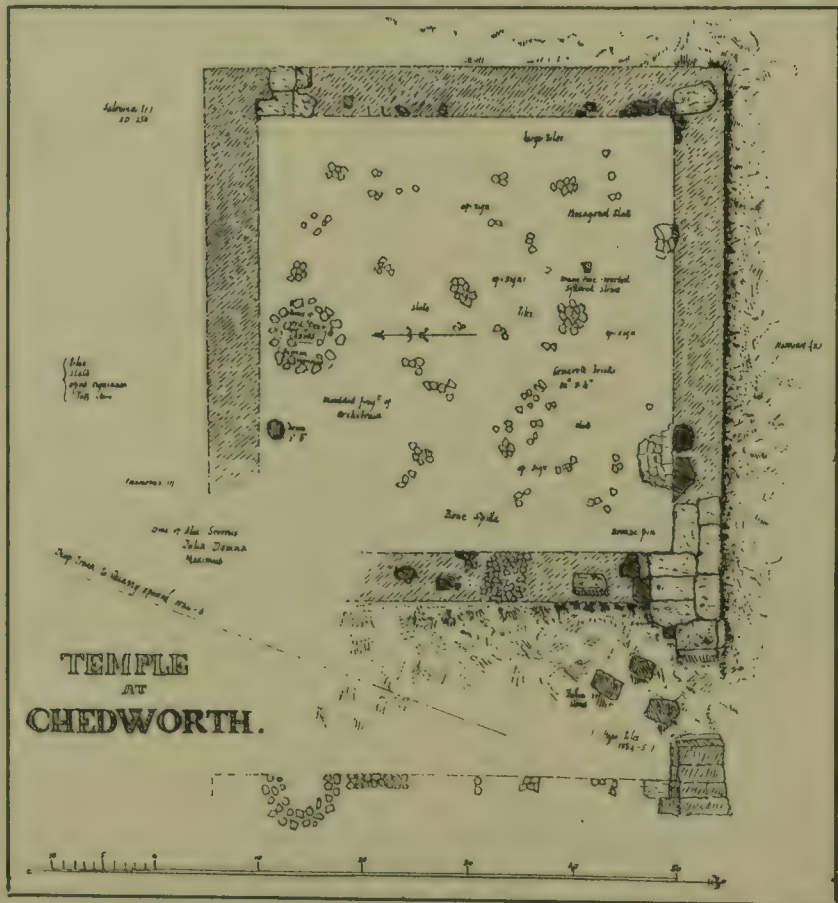


FIG. 3. A GROUND-PLAN OF THE TEMPLE HERE DESCRIBED, AND SHOWN IN A RECONSTRUCTION DRAWING ON THE OPPOSITE PAGE: A DIAGRAM INDICATING THE THICKNESS OF THE WALLS AND THE POINTS WHERE VARIOUS OBJECTS WERE FOUND.



# DID THE ROMANS WORSHIP "FATHER THAMES" HERE? A "RECONSTRUCTION."

RECONSTRUCTION DRAWING BY OUR SPECIAL ARTIST, A. FORESTIER, IN ACCORDANCE WITH MR. ST. CLAIR BADDELEY'S EXCAVATIONS. (COPYRIGHTED.)



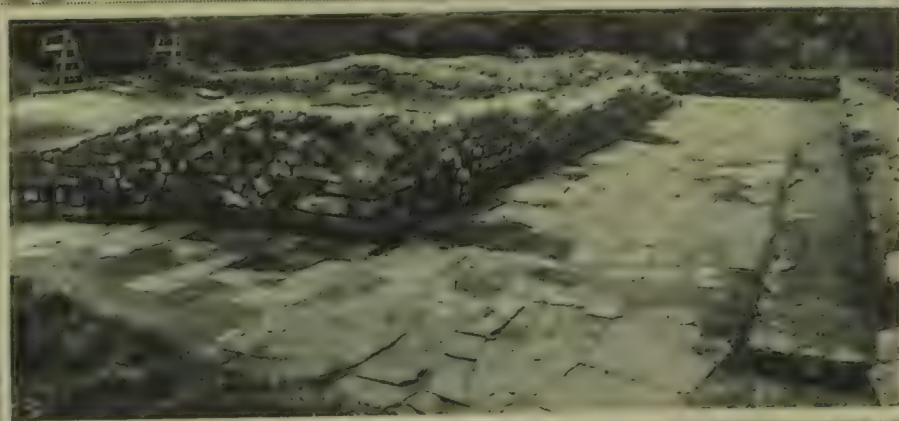
AS IT WAS IN THE SECOND CENTURY A.D.: THE ROMAN-BRITISH TEMPLE BESIDE THE COLN, IN GLOUCESTERSHIRE, THE SITE OF WHICH IS DESCRIBED ON THE OPPOSITE PAGE.

In the course of his interesting article on the opposite page, describing the remains of a Roman-British temple near the Roman Villa at Chedworth, Gloucestershire, beside the River Coln, which joins the Thames above Lechlade, Mr. St. Clair Baddeley quotes an earlier writer as asking: "Who was the god to whom it was consecrated? Could he have been the Divinity of the Thames?" Elsewhere he points out the probability that such a retired spot might well have possessed some special religious association with this head-water valley of the Thames. The temple, he considers (from the nature of its masonry and from coins and other objects found on the site), is earlier than the Roman villas in

the district, and should probably be dated to the second century A.D. The existence of such a shrine may, indeed, have suggested the locality to the builders of the villas. The presence of late Iron Age barrows in the neighbourhood shows that sacred places had existed there at a still earlier time, overlooking the same River Coln, whose Saxon name was Cuneglan. In his delightful reconstruction drawing, based on accurate archaeological data, Mr. Forestier shows what the little temple must have looked like in Roman days. Mr. St. Clair Baddeley describes the picture as "excellent and extraordinarily like the very place." Another temple site in Gloucestershire is illustrated on page 1016.



# A ROMAN-BRITISH HUNTING-GOD'S TEMPLE? THE SHRINE OF NODENS; AND VOTIVE DOGS.



THE PAVED CORRIDOR SURROUNDING THE ROMAN TEMPLE OF NODENS (AN OTHERWISE UNKNOWN GOD) AT LYDNEY, IN GLOUCESTERSHIRE: A BROAD PAVEMENT OF LARGE STONE SLABS.



PROBABLY A ROMANO-CELTIC HUNTING-GOD, AND PERHAPS ALSO A HEALING DEITY: NODENS IN HIS CHARIOT (TOP CENTRE) ON A SILVERED BRONZE HEAD-ORNAMENT FROM THE LYDNEY TEMPLE.



VOTIVE OFFERINGS FROM THE TEMPLE OF NODENS: (1, 3, 4, AND 5) BRONZE DOGS; (2) A SMALL BRONZE AXE; (6) A BRONZE ARM; (7) A BONE FIGURE OF A WOMAN.

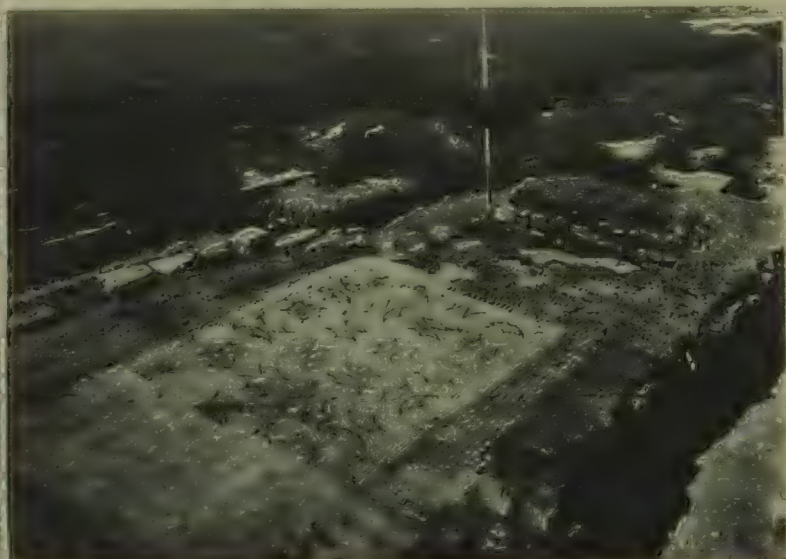
FOR COMPARISON  
WITH THE  
LIFE DRAWING  
OF A MODERN  
WOLF-HOUND  
(BELOW): A  
SMALL BRONZE  
FIGURE OF A  
WOLF-HOUND  
FROM THE TEMPLE  
OF NODENS.



FOR COMPARISON  
WITH THE  
BRONZE FIGURE  
ABOVE: A LIFE  
DRAWING OF A  
MODERN IRISH  
WOLF-HOUND—  
PROBABLY THE  
BREED MENTIONED  
BY CLASSICAL  
WRITERS AS  
EXPORTED FROM  
ANCIENT BRITAIN.



THE TRIPLE SANCTUARY OF NODENS IN THE DEER PARK AT LYDNEY, ON LORD BLEDISLOE'S ESTATE: THE CENTRAL SHRINE AND "SIDE CHAPELS."



ROMAN MOSAIC AT LYDNEY: ONE OF THE SIDE CHAPELS IN THE TEMPLE OF NODENS WITH ITS ELABORATE MOSAIC PAVEMENT (AS IN THE CENTRAL SHRINE AND THE OTHER CHAPEL).

It is interesting to compare these excavations, recently carried out by the Society of Antiquaries on Lord Bledisloe's estate at Lydney, on the Severn, with those on another Roman site in Gloucestershire (at Chedworth) illustrated on pages 1014 and 1015. "The Temple at Lydney," writes Mr. R. E. M. Wheeler, "stands, with other Roman buildings, within a prehistoric earthwork occupied a century or more before the Roman Conquest. Inscriptions indicate that the temple was dedicated to an otherwise unknown god named Nodens, who may have been a patron of hunting and fishing. In it were discovered several images of dogs,

evidently dedicated to the god. One—a small bronze wolf-hound of exceptional artistic merit—is the best contemporary representation of the type of dog probably referred to by classical writers as one of the principal exports of ancient Britain. This breed has survived as the Irish wolf-hound, but was only just rescued from extinction in the nineteenth century. The temple was built as late as 365 A.D., and includes a triple shrine, arcaded aisles, and projecting 'chapels' which suggest Christian rather than pagan ritual. Nevertheless, the presiding deity himself was clearly pagan, and there is no evidence that it was ever used by Christians.

BY COURTESY OF DR. R. E. MORTIMER WHEELER, M.C., F.S.A., KEEPER AND SECRETARY OF THE LONDON MUSEUM, LANCASTER HOUSE.



## THE INCREASING WAR ON WHALES: ARE THEY IN PERIL OF EXTINCTION?



WAITING FOR THE WHALE (AS YET TOO CLOSE TO THE BOWS) TO MOVE 20 OR 30 YARDS AWAY; HARPOON-GUNNERS  
IN A WHALE-CHASER READY TO FIRE—(INSET) A TYPICAL HARPOON-GUN.

Sir Robert Donald, criticising the Discovery Research Committee, predicts that "the policy which the authorities have adopted may lead to the extermination of whales in the Antarctic as in the North Polar Seas." He points out that the whaling industry, now mainly in Norwegian hands, is carried on by great floating factories, with fleets of fast steam whale-chasers, whose operations are not regulated; there is no limit to the number of whales that may be killed in a year, and the victims may include cows and young. The annual catch exceeds 10,000, and, whereas in 1923 whale oil was obtained to the value of £4,720,000, last year the value was £6,562,000. The Antarctic blue whale, the world's largest animal, sometimes 100 ft. long, produces 250 barrels of

oil, each worth £5, and one floating factory deals with 600 whales in one season. British interests, he urges, should be protected, and international regulations enforced. The Governor of the Falkland Islands, Mr. Arnold Hodson, stated recently that the colony was the greatest whaling centre in the world, providing some 90 per cent. of the whole supply of whale oil. Rear-Admiral E. R. G. R. Evans (of "Broke" and Antarctic fame) said that the Ross Sea teemed with whales, the adjacent oceans were untouched, and the whaling industry in the Southern Seas would not fail for twenty years. Cape Town is becoming the chief whaling port in the Southern Hemisphere. Recently large orders for new whaling vessels have been placed with various British shipbuilders.



THE ENTHRONEMENT OF THE EMPEROR AND EMPRESS OF JAPAN: AGE-OLD RITES AND POPULAR FERVOUR.



THE ARK OF THE SACRED MIRROR, REPRESENTING THE GIFT OF THE SUN GODDESS TO THE IMPERIAL HOUSE OF JAPAN: THE KASHIKO DOKORO BORNE IN PROCESSION ON ITS DEPARTURE FROM TOKYO FOR THE ANCIENT CAPITAL OF KYOTO, WHERE THE ENTHRONEMENT TOOK PLACE.



THE ARRIVAL OF THE EMPEROR AND EMPRESS OF JAPAN AT KYOTO, THE ANCIENT CAPITAL, FOR THEIR ENTHRONEMENT: THE IMPERIAL CARRIAGE, DRAWN BY SIX HORSES, STANDING AT THE MAIN ENTRANCE OF THE PALACE AFTER A STATELY PROCESSION THROUGH THE CITY.

The enthronement of the Emperor and Empress of Japan aroused the greatest enthusiasm throughout his dominions, and was attended by all the traditional ceremonies hallowed by age-old custom. They were described, we may recall, in a special article given in our issue of November 10, along with some Japanese lithographs in colour illustrating some of the rites and costumes. The actual ceremony of enthronement took place on November 10, in the Imperial palace at the ancient capital, Kyoto, but the preliminaries and the accessory occasions occupied a considerable number of days. In Tokyo itself crowds waited all night to see the procession from the palace to the railway station, whence the Emperor and Empress travelled to Kyoto by train. A picturesque event was the conveyance from Tokyo to Kyoto of the Kashiko Dokoro, or Ark of the Sacred Mirror, traditionally said to have been the gift of the Sun Goddess to



CROWDS THAT WAITED ALL NIGHT IN A TOKYO STREET TO SEE THE IMPERIAL PROCESSION FROM THE PALACE TO THE STATION, WHENCE THE EMPEROR WENT BY TRAIN TO KYOTO.



LITTER IN A TOKYO STREET AFTER THE IMPERIAL PROCESSION HAD PASSED BY: PAPER AND STRAW MATS USED BY THE CROWD DURING ITS ALL-NIGHT VIGIL.



A MUSICAL CAR WHICH PLAYED THE JAPANESE NATIONAL ANTHEM (THE NOTES OF WHICH ARE SEEN ON ITS SIDE): AN INTERESTING FEATURE OF THE PROCESSION AT TOKYO.



THE EMPEROR'S BROTHER AND SISTER-IN-LAW: PRINCE AND PRINCESS CHICHIBU IN THEIR CARRIAGE DURING THE PROCESSION IN TOKYO.



A TYPICAL COSTUME OF CEREMONY WORN AT THE ENTHRONEMENT: A LADY OF THE JAPANESE COURT.



Girls who performed the sacred dance before the Emperor and Empress at the state banquet: A picturesque group at Kyoto.



ANOTHER EXAMPLE OF CEREMONIAL COSTUME FOR WOMEN: A COURT DRESS WORN AT THE ENTHRONEMENT.

the imperial house. It was borne in procession on the shoulders of youths, clad in ceremonial yellow garments, from a particular village whose privilege it is to perform this duty. The scenes of the enthronement at Kyoto were magnificent and impressive. In his Imperial Rescript, addressed to the Prime Minister of Japan (Baron Tanaka) as representing the Japanese people, the Emperor said in conclusion: "It is Our resolve to . . . cultivate friendly relations with all nations, thus to contribute to the maintenance of the world peace and the advancement of the welfare of humanity. We call upon you, Our beloved subjects, to work with one accord in helping Us to attain these Our aspirations, in order that We may in some measure add to the illustrious traditions to which We have succeeded, and that We may with good conscience face the Heavenly Spirits of Our Ancestors."



# THE WORLD OF SCIENCE.

## SOME OF NATURE'S "BLACK SHEEP."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

ONE would hardly expect to find in the gruesome, and often unedifying, details of parasitology a fitting theme for this page; nevertheless, there are aspects of this subject which are much more than merely "interesting." A few days ago, a reader of *The Illustrated London News*—Mr. A. M. el-Bakri—sent to the Editor two most interesting photographs (Figs. 1 and 3) of a sword-fish, or "sail-fish," infested with a parasite (of the type known as "Pennella"), which Dr. Khalil Bey, the Professor of Parasitology of the Cairo School of Medicine, pronounces to be of a species new to science. Though the discovery of a new species of this curious parasite is not likely to be received as thrilling news by the general reader, yet, when we come to discuss the extraordinary life-history of this and the kindred species, matters assume a very different aspect.

Let me begin by saying that pennella is a parasite represented by several different species, and found infesting a variety of hosts, ranging from fishes to whales. But wherever it is found its general appearance is the same—a long, worm-like body protruding

moving about with jerky motion. Take a lens, and you will make out a pear-shaped body with a red spot in the middle of its head: this is its only eye. On each side is a long arm stretched out at right angles to the body; and, in the case of the females, from near the end of the tail hangs a pair of bags containing the eggs, which are retained till they hatch.

This is the adult stage. But it is preceded by a much smaller one, wherein are seen two pairs of "arms." The foremost, or "antennulae," are very small in the adult; and the second, or antennae, are shorter than in the adult, and branched. Behind these is met a third pair of seeming legs, but they are really jaws. I have described this little creature in its "nauplius," or immature, stage, at some length, because nearly all crustacea, including pennella, have to pass through this before assuming their own special form, though we do not yet know at what precise period it ceases to live an independent life and starts on its career as a parasite.

But why is it that nearly every group of crustacea has produced "black sheep" in the form of parasites, which, in consequence of their evil ways, have degenerated till all semblance of their original selves is lost? Jaws, legs, digestive system, all vanish; there remains nothing but a living tissue capable of developing germ-cells from which new individuals will arise. And that "reproductive body," for it is nothing more, must obtain all the nourishment it needs to fulfil its functions by tapping the blood of its victims. There are so many of these "undesirables" that I can do no more now than say a little of one or two of the more remarkable. Some are external parasites, and they are less degenerate. You will find one in *Argulus*, a creature looking something like a small, transparent, flat tadpole, clinging to the scales of many fresh-water fishes. Such point to the beginning of the downward course.

Another, and very extraordinary, case is found in *Hæmocera* (Fig. 2), of the family Monstrillidae—again one of the copepods. It begins life as a free-swimming "nauplius" (Fig. 2, A), but—and this is important—without mouth or food-canal. Its tiny mandibles are transformed into strong hooks, and, as the pangs of hunger grow more imperative, it seeks

little later it becomes enclosed within a delicate, film-like covering, and from one end are developed a pair of long, thread-like processes (Fig. 2, C and D) whose function is to absorb nourishment drawn from the helpless worm. Slowly, within this thin-walled bag, the body of the adult is developed. Now, this adult stage is remarkable for the fact that when complete it emerges from its living tomb as a free-swimming crustacean (Fig. 2, F). But the days of



FIG. 1. A SAW-FISH (OR SAIL-FISH) WITH ITS BODY PIERCED BY A NEW SPECIES OF PENNELLA: A REMARKABLE FORM OF PARASITISM.

"The two accompanying photographs," writes Mr. A. M. el-Bakri, "show a saw-fish over a yard long infested with a parasitic form of copepods of a new species. The fish was caught in the Red Sea near Suez. The parasites were examined by Dr. Khalil Bey, Professor of Parasitology at the Cairo School of Medicine. The copepods mentioned are 15 centimetres long. Infection takes place in the water, the animals pierce the skin of the fish, and penetrate the intestine, leaving their tails protruding on the outside of the fish as shown in the photographs" (Figs 1 and 3).

its freedom must be joyless, for it ends, as it began, without mouth or food-canal; it must pass its days fasting, and during this time it must develop its eggs for the continuance of the race! But the building up of this last stage into a recognisable crustacean out of the amorphous, sausage-shaped body of the last parasitic stage (Fig. 2, E) is a really remarkable fact.

I would fain now tell the story of that extraordinary parasitic barnacle, *Sacculina*, which battens on crabs, but it would take too long. Let me instead sketch the history of *Lernæa*, which is hardly less strange. *Lernæa branchialis* is the red, worm-like parasite so often found on the gills of cod, haddock, and other common fish. No one unacquainted with its life-history would ever suspect that it was a crustacean. But here, again, we have another of the copepods which has taken to evil ways—one of Nature's criminals. The soft body, closely doubled up, is attached by its head, which is deeply buried in the tissues of its host; and to strengthen its hold it sends out three branch-like outgrowths. Near the hinder end of the body are two coiled threads; these are the egg-masses. Near the head, minute traces of the swimming-feet can be found.

*Lernæa* begins life as a free-swimming "nauplius," and, after passing through some further stages, starts on its career as a parasite. But its victims,

be it noted, are "flat-fish"—plaice, flounders, and so on—and here, for a time, it loses its power of swimming. Then, curiously enough, it re-acquires its swimming powers, and starts again a brief life of freedom. Sexual maturity is now attained, and the males, having fulfilled their function, promptly die. The females now seek a new host, this time cod, whiting, and similar fish. We are as yet quite unable to grasp why, and how, this parasitism has come about; and more especially in a group such as the crustacea, whose normal methods of feeding, in the larval stages, keep them remote from all creatures larger than themselves. But it is to be noted that all these parasitic forms, which belong to quite distinct groups—as,

for example, the copepods and the barnacles—are all of the lowlier, more primitive types. Here is a theme well worth investigation. There must be a reason. What is it?

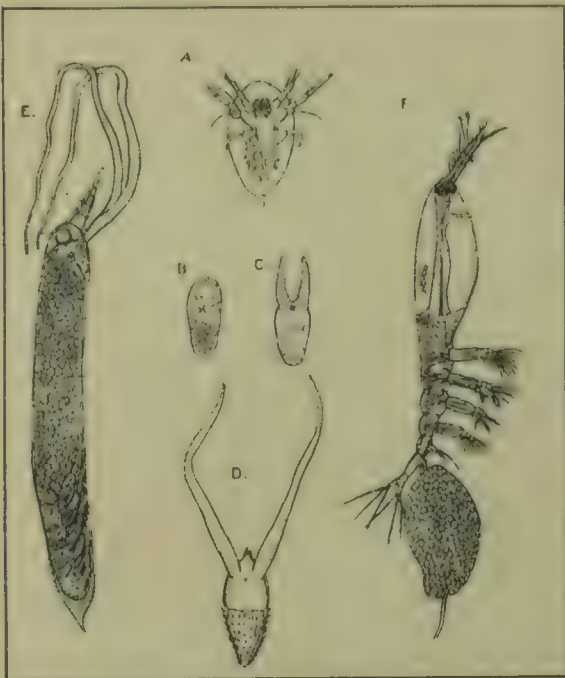


FIG. 2. THE LIFE HISTORY OF ANOTHER SPECIES OF PENNELLA: SEVERAL STAGES IN THE DEVELOPMENT OF HÆMOCERA DANAÆ.

From "The Life of Crustacea." By Dr. W. T. Calman, F.R.S.

The life-history of *Hæmocera danae*, one of the Copepoda, is remarkable especially for the fact that it begins and ends in a stage wherein the body is a crustacean. But when it has degenerated to the long, sausage-shaped body shown on the left (E), it would seem impossible that the more or less typical crustacean body (F, on right) could ever be regained. The nauplius stage, seen at the top (A), shows the hooks below the branched "arms" (Antennae) used in starting the parasitic life. Below it are three stages in the development of the parasitic body (B, C, D). On the right the adult, free-swimming stage is shown. The egg-mass is suspended by long, silky hairs.

from the body of its victim, and terminating in a feather-like expansion, flanked by two long filaments. The rest of the invader is buried deep in its victim's body. But, unless it be very carefully dissected out, and examined in the light of previous knowledge, it presents not a single feature which would give a clue to its position in the animal kingdom. Long and patient search by the "Criminal Investigation Department" of Zoology has shown, however, that it is a crustacean. Their researches have, indeed, brought to light an astonishing number of crustacea which have taken to the evil courses of parasitism, and suffered in consequence.

Pennella belongs to that very ancient branch of the crustacea, the ubiquitous copepoda. I say "ubiquitous" advisedly, because there is scarcely a pond or ditch where some member of its house cannot be found; while the sea, the whole world over, teems with them. They form no small part of the food of fishes and whales innumerable! Yet how few people have ever seen one? Fill a large glass jam-jar from the nearest pond, and at the first glance at its contents you will see numbers of transparent creatures



FIG. 3. LIKE ARROWS STICKING INTO THE BODY: A SECTION OF THE FISH SHOWN IN FIG. 1, PIERCED BY THE PARASITIC PENNELLÆ.

In this closer view the curious feather-like tails of these Pennellæ are well shown. Unless they are present in very great numbers they do not seem to injure their hosts. As with the whales, the victims have no means of ridding themselves of these uninvited guests, supposing them to be aware of their presence.

out certain bristle-footed worms, or Polychæta. Boring through the cuticle thereof, it sheds its skin, and in the form of a little oval mass of cells (Fig. 2, B) makes its way into the blood-stream of its host. A



# The Romance of the Needle:

14th Century  
Embroidery and  
18th Century  
Tent-Stitch.

REPRODUCED FROM "NEEDLEWORK THROUGH  
THE AGES" BY MARY SYMONDS (MRS. GUY  
ANTROBUS) AND LOUISA PREECE.

BY COURTESY OF THE PUBLISHERS, MESSRS.  
HODDER AND STOUGHTON.

(SEE REVIEW ON A LATER PAGE.)

The book from which we take these examples of wonderful old needlework is an interesting survey of the subject, magnificently produced and copiously illustrated. The silk embroidery panel (upper picture), now in the British Museum, is in very fine split stitch. The colours are faded. "One of the capitals bears the inscription, MCCCXC. ROMA."—The carpet (lower subject) is in the possession of Lord Salisbury at Hatfield House. "The stamens and centres of flowers have been accentuated by French knots. Principally in wool with a little silk in parts. The effect is that of a flower-bed in full bloom, with almost every imaginable blossom in English gardens of the period. Colours exceedingly rich and well preserved."



NEEDLEWORK MASTERPIECES: (ABOVE) A PANEL OF ENGLISH SILK EMBROIDERY, DATED 1390, ILLUSTRATING CHRIST'S CHARGE TO THE DISCIPLES, AND THE BETRAYAL; (BELOW) AN ENGLISH EIGHTEENTH-CENTURY CARPET, IN TENT-STITCH ON CANVAS, REPRESENTING A FLOWER-BED IN FULL BLOOM. (9 FT. BY 6 FT.)





# The Coronation of King Monivong: Cambodian Pomp and Colour.

The ceremonies at the Coronation of King Monivong of Cambodia, which took place at his capital, Pnom Penh, lasted from July 20 to 25. They have not changed since the eighth century, and owe their origin to some of the oldest rites in India; but nowadays, besides the consecration of the King by Brahmin and Buddhist priests, there is the investiture by the French Government, represented by the Governor of Indo-China and the Resident in Cambodia. This ceremony is performed in the same archaic spirit, and the Republican officials play the part of pontiffs. The new King, Prea Bat Samdach Prea Siso-wath - Monivong, is fifty-three years old. He studied in France and has the rank of *chef de bataillon* in the French Army. The ceremonial consists of several phases: the installation of the King in the abode of his predecessor; the



KING MONIVONG MAKING A TOUR OF HIS CAPITAL, PNOM PENH, TO SYMBOLISE TAKING POSSESSION OF HIS KINGDOM: HIS MAJESTY BORNE IN A PALANQUIN, AND ESCORTED BY BAKUS REPRESENTING PRIMITIVE HINDU RELIGIOUS CULTS—A CEREMONY OF THE FIFTH DAY, AFTER THE ACTUAL CORONATION.

anointing and the actual coronation; and the taking possession of the kingdom, represented by the royal procession round the capital. The fourth day of the ceremonies was the most important. The King, dressed in white, entered the Throne Room at seven o'clock in the morning. Buddhist priests received him, whilst the Brahmins saluted him. He approached the statue of Buddha and saluted it thrice. He then left the throne room to take a ceremonial bath in a pavilion erected for the occasion, and after that he went back to the throne room to put on his robes. Women adorned him with jewels and placed on his head the golden *mokhot*, the headdress of kings and *devas*. After having made offerings to the gods, and distributed alms, the King seated himself, and various emblems were laid at his feet, including the

[Continued below.]



WEARING THE "HEADDRESS OF DEVAS AND KINGS"—THE GOLD *MOKHOT*: KING MONIVONG OF CAMBODIA IN HIS CORONATION ROBES.

[Continued.] sacred sword, and the broad-brimmed hat in memory of the founder of the dynasty, who was a gardener. Then the Governor of Indo-China and the Resident asked the King to ascend the throne. The former placed the crown on his head and the latter put into his hand the sacred sword. On the fifth day, wearing the heavy gold *mokhot*, he set out for the procession round his capital, to symbolise the taking



IN THE BROAD-BRIMMED HAT COMMEMORATING THE FOUNDER OF HIS DYNASTY, WHO WAS A GARDENER: KING MONIVONG AT ANOTHER STAGE OF THE CEREMONIES.

possession of his kingdom. At first he was borne in a palanquin to meet the chief of the Bakus (Hindu priests). Then he alighted, and, donning another crown, continued his tour in a six-horse chariot. At another halt he exchanged the crown for the broad-brimmed hat, and rode on horseback to the French Residency. Finally, after another change of head-gear, he returned to his palace on an elephant.



# "RENAISSANCE" WORK BY A LIVING SCULPTOR: THE DOSSENA ART FIASCO.



WHERE SIGNOR ALCEO DOSSENA EXECUTED HIS SCULPTURES IN THE ANTIQUE MANNER, WHICH HIS EMPLOYERS ARE ALLEGED TO HAVE SOLD (UNKNOWN TO HIM) AS FOURTEENTH AND FIFTEENTH-CENTURY WORKS BY TUSCAN MASTERS OF THE RENAISSANCE: HIS STUDIO IN THE VIA DEL VANTAGGIO, AT ROME.



WORK THAT LED TO THE ALLEGATION OF FRAUD: SIGNOR DOSSENA'S STATUE OF THE MADONNA AND CHILD, WHICH HIS EMPLOYERS ARE SAID TO HAVE TRIED TO SELL IN NEW YORK AS A DONATELLO.

THE SCULPTOR  
WHOSE  
WORKS IN  
ANTIQUÉ  
STYLE ARE  
SUSPECTED TO  
HAVE BEEN  
ACCEPTED BY  
MANY ART  
EXPERTS AS  
PRODUCTIONS  
OF THE  
RENAISSANCE:  
SIGNOR ALCEO  
DOSSENA.



An extraordinary story of an alleged art swindle on the grand scale emanates from an Italian paper, the "Corriere della Sera." It was to the effect that a Tuscan antiquary met in Rome, soon after the war, a sculptor skilled in imitating the style of Old Masters, and conspired with an art dealer to exploit his talent, without his knowledge, by selling his productions as genuine fourteenth- and fifteenth-century masterpieces. They are reported to have thus made nearly £435,000, attributing the works to Vecchietta, Giovanni Pisano, and others, and selling them to various museums, in Berlin, Munich, New York, Boston, and Cleveland. Eventually, the story goes, they offered a statue of the Madonna and Child—scribed to Donatello—to the Frick Gallery of New York; but the curator,

becoming suspicious, sent agents to Italy to trace its origin. The antiquary and his colleague declared that all the sculptures had been excavated from an old abbey (buried by earthquake in the eighteenth century) which contained statues originally intended for the Duomo at Siena. This explanation, it is said, confirmed the curator's suspicions, and he cancelled the contract. Later, it transpired that the sculptor was Signor Alceo Dosseña, of Cremona. He protested his innocence, and asserted that his employers had paid him little and made him "work like a nigger." It was only recently that his own suspicions were aroused, and he is said to have brought an action against them. He is described as "an obscure genius of fifty," at once sculptor, painter, architect, chemist, and inventor.



# THE FLIGHT OF THE SWAN: A MECHANICAL MARVEL OF NATURE.



## THE ENVY OF LEONARDO DA VINCI AND EARLY AERONAUTICAL EXPERIMENTERS: NATURE'S "FLYING BOATS" PHOTOGRAPHED WINGING THEIR WAY WITH FASCINATING EASE.

The spectacle of flying swans is familiar to many of us, with the ominous whining of their huge vans beating the air, and the characteristic silhouette as they cleave the air with their outstretched necks. But to few are given opportunities of securing photographs of swans from close quarters, such as those reproduced above and on page 1025, which Mr. Bengt Berg, the famous Swedish ornithologist, has contributed to "The Illustrated London News." They show distinctly

how the flexible neck thrown forward enables the swans to retain a perfect balance in flight, and also how they grip the air with their wings curved downwards in the downward stroke, while the now useless legs are close under the tail to reduce wind resistance. The intricacy of mechanical construction necessary to give so cumbrous a creature self-lifting power might well have seemed to be impossible, were it not an actual fact of Nature.



## IN FLIGHT AND IN REPOSE: STRIKING PHOTOGRAPHS OF WILD SWANS.



NATURE'S PARALLEL TO THE "FLYING BOAT": PHOTOGRAPHS OF SWANS LEAVING THE WATER IN FLIGHT, AND SHOWING THE GREAT WING-SPREAD NEEDED TO PROPEL THE CUMBROUS BIRD.

Many wonders of mechanics have been anticipated by the wonders of Nature. Two of these remarkable photographs, taken by Mr. Bengt Berg, the distinguished Swedish ornithologist, show a swan engaged in exactly the same process of gaining speed as the "flying boat" before taking to flight. At first it seems (in the first and third photographs) as though the cumbrous bird—like the cumbrous machine—can never gain sufficient speed to leave the water. Yet after a short progress on the watery

runway the splashing and commotion cease, and both alike will soar aloft as the epitome of grace and harnessed energy. The swan relies, not only on the forward propulsive motion derived from its paddling feet, but on the direct upward movement given by its powerful wings. Both bird and "boat" are forced, in order to gain speed, to start moving against the wind, or, in the case of the swan, against the tide. The second photograph shows the wings extended by a bird settling on its nest.



# WHERE OUR THOUGHTS TURN IN TIME OF TEMPEST: PERILS OF THOSE THAT "GO DOWN TO THE SEA IN SHIPS."

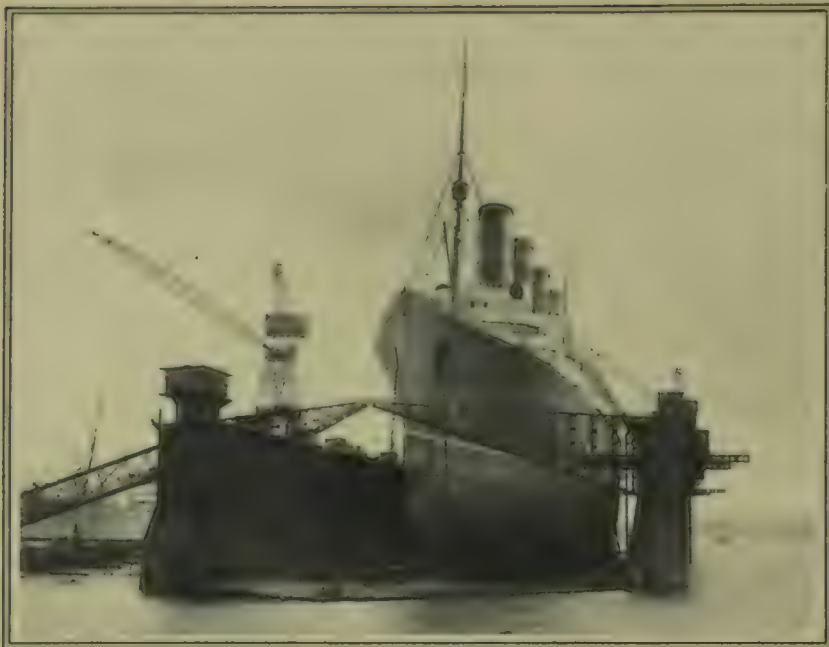


ROUNDING THE HORN IN HEAVY SEAS: A SAILING-SHIP IN A GALE, WITH MEN ON A YARD-ARM AT THEIR PERILOUS TASK OF FURLING SAILS—AN OCEAN SCENE DURING TEMPESTUOUS WEATHER SUCH AS THAT LATELY PREVALENT BY SEA AND LAND.

Although the British Isles, and other lands, have suffered severely during the two great gales which, since November 15, have swept the country, causing widespread damage and considerable loss of life, our first thoughts at such times are always turned towards "those in peril on the sea." Wrecks and accidents, among which the most distressing was the total loss of the Rye lifeboat with its crew of seventeen—have been events of frequent occurrence round our coasts during this exceptional spell of tempestuous weather. The elements played their part, too, in the tragedy of the "Vestris," and in other disasters on the high seas, of less note, but equally terrible to those concerned in them. Throughout this time, however, the men of the Merchant Service and the fishing fleets

have carried on their dangerous work with the same courage and devotion which they displayed in the war. The lifeboats, too, have shown that heroism of which the Rye men gave a shining example. During a period of ten days, it was recorded, there were thirty-one launches of lifeboats at various points on the British coast, and sixty lives were saved. The above photograph gives a vivid idea of the stern battle with the elements waged by the crews of sailing-ships, who often have to carry out their tasks aloft in the rigging amid a furious gale. This photograph, we may add, was taken in the region of Cape Horn, which, of course, is notorious for its terrific storms.





THE TWENTY-ONE-YEAR-OLD RECORD-BREAKER IN A FLOATING DOCK FOR AN OVERHAUL: THE FAMOUS CUNARDER "MAURETANIA" AT SOUTHAMPTON.

The "Mauretania" reached the ripe age of twenty-one the other day—and still holds the record for the passage between England and the United States. Her builders thought that she might make twenty knots; yet she entered New York Harbour as recently as last September after having done the transatlantic crossing with an average of 25.26 knots, an improvement on her own record. Before that she had logged the remarkable average of 27.3 knots between Plymouth and Cherbourg.

## AT HOME AND IN THE FAR EAST: NEWS ITEMS ILLUSTRATED.



THE GERMAN TRAINING SHIP FROM WHICH SEVENTY-NINE WERE SAVED BY LIFE-LINE: THE BARQUE "POMMERN," WHICH WAS ABANDONED NEAR GUERNSEY.

The "Pommern," which is a training ship for the German Mercantile Marine and had a complement of 64 cadets, 5 officers, and 9 petty officers, under Captain Reimers, ran into terrible weather in the Channel and lost her masts, and with them her wireless. She was abandoned near Guernsey on November 25. Those aboard her were saved by the German tug "Heros," which sent a life-line to the distressed vessel by means of the rocket apparatus. Each man took about five minutes to get across.



THE NEW £500,000 LONDON HOME FOR THE B.B.C.: THE ARCHITECT'S DESIGN.

The new headquarters of the British Broadcasting Corporation is to be built on the site of Foley House, at the Langham Place end of Portland Place. It will cost about half a million. The architect is Lieut.-Col. G. Val Myer. There will be nine studios, including one of about 4000 square feet, which, with its gallery, will accommodate an audience of 1000 and a large orchestra.



THE SECRETARY FOR FOREIGN AFFAIRS RESTORED TO HEALTH: SIR AUSTEN CHAMBERLAIN HOME.

Sir Austen Chamberlain, now restored to health, has returned to his official duties. He is here seen with Lady Chamberlain, his daughter, Diane, and his sons, Joseph (at back) and Lawrence, leaving his Morpeth Mansions home for the Foreign Office. On his arrival at Liverpool, he was able to say: "I have had a wonderful time. . . . I regard myself as completely cured."



A TREASURE ADDED TO THE VICTORIA AND ALBERT MUSEUM: AN EIGHTEENTH-CENTURY CABINET.

This marquetrie cabinet, the gift of Mr. H. T. G. Watkins, was made for the donor's ancestress, Margaret Trotter, of Skelton Castle, Yorkshire, on her marriage in about 1700. Her monogram, M. L., and that of her husband, George Lawson, are on the outer doors; and the crest of George Lawson, with his arms impaling those of his wife, is seen within. The piece has been placed in the Central Court.



SACRED CRANES AS A GIFT FOR THE EMPEROR OF JAPAN ON HIS ENTHRONEMENT: THE BIRDS BEING CONVEYED TO THE PALACE IN A SPECIAL "CAGE."

Among the many gifts presented to the Emperor of Japan on the occasion of his enthronement were those from the Prefectures of the Empire. In the case illustrated the offering was of sacred cranes, borne by youths specially chosen for the honour.



A QUAIN CEREMONY IN CONNECTION WITH THE ELECTION OF THE NEW ARCHBISHOP OF CANTERBURY: THE APPARITOR-GENERAL CALLING OPPOSERS, "IF ANY SUCH THERE MAY BE," TO APPEAR AT ST. MARY-LE-BOW, CHEAPSIDE.

At the entrance to the Church of St. Mary-le-Bow, Cheapside, on November 26, Sir John Hanham, the Apparitor-General of the Province of Canterbury, read the citation from the Royal Commissioners relating to opposers, "if any such there may be," to the confirmation of the election of Dr. Cosmo Gordon Lang, Archbishop of York, as Archbishop of Canterbury. Any such opposers had to attend in St. Mary-le-Bow on Friday, November 30, between the hours of ten and four.



# A GREAT ART "FIND": A MASTERPIECE BROUGHT FROM OBSCURITY.



NOW ACCEPTED AS THE MOST IMPORTANT EARLY WORK OF GIOVANNI BELLINI THAT IS KNOWN:

"THE MADONNA DEL BALDACCHINO"—VALUED AT AT LEAST £100,000.

This picture, by Giovanni Bellini, who died in 1516, is, without question, one of the greatest discoveries of recent times. It has been hanging in a country house for many years, and was regarded as of comparative unimportance. It has now been finally accepted as not only genuine, but as the most important early work by Giovanni Bellini that is known, a masterpiece painted while the artist was still under the influence of Mantegna. This picture is the subject of a long and authoritative article, in the December issue of the "Burlington

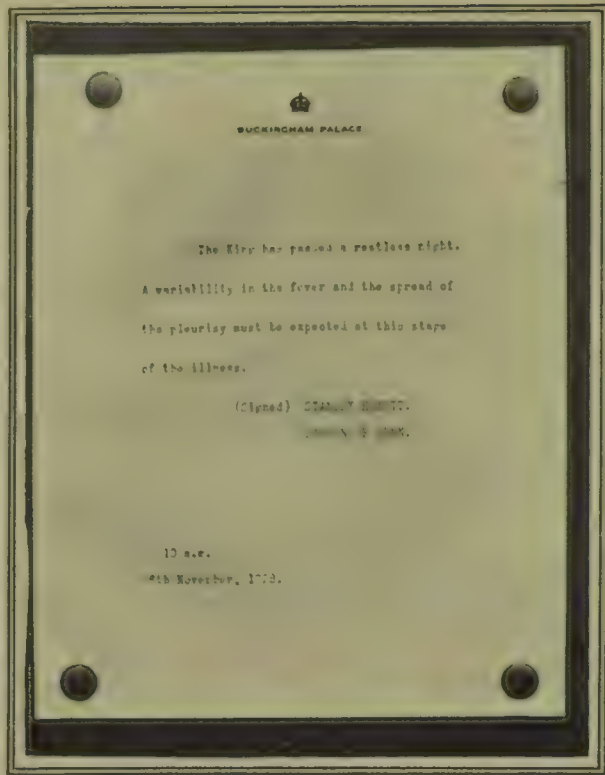
Magazine," by Baron von Hadeln, who has an international reputation as the best-known authority on the Venetian school. It will take its place in the history of art as "The Madonna del Baldacchino," from the miraculously painted cerise-pink baldacchino which acts as a background for the central figures. The cash value of this discovery is difficult to gauge—one hundred thousand pounds is a modest estimate. We have to thank Mr. P. M. Turner for leave to reproduce the illustration.



PERSONAL MATTERS: THE KING'S ILLNESS;  
AND PEOPLE OF THE WEEK.



THE GENERAL ANXIETY AS TO THE KING'S ILLNESS: CARS OF SOME OF THE MANY INQUIRERS ARRIVING IN THE FORECOURT OF BUCKINGHAM PALACE.



THE FIRST OF THE BULLETINS POSTED OUTSIDE BUCKINGHAM PALACE: THE 10 A.M. ANNOUNCEMENT OF NOVEMBER 26.



MAKING IT EASIER FOR THE PEOPLE TO GET DIRECT NEWS OF THE KING'S ILLNESS: FIXING THE BOARD WITH THE FIRST BULLETIN POSTED OUTSIDE BUCKINGHAM PALACE.

Needless to say, after the first intimation, bulletins concerning the King's illness were watched closely and with anxiety by his Majesty's subjects; and nothing has been more discussed than the forms they have taken. Originally, it was necessary to rely upon the announcements as printed in the newspapers; but on November 25 the bulletin was, for the first time, exhibited on a board specially placed on the railings outside Buckingham Palace. From that moment, the crowds gathered before the Palace increased in size, that they might read the latest news at



PUBLIC INTEREST IN THE NEWS OF HIS MAJESTY'S ILLNESS: THE BULLETIN-BOARD AT BUCKINGHAM PALACE, SPECIALLY GUARDED BY POLICE TO PREVENT UNDUE CROWDING.

first-hand. Not only did people arrive on foot, but many drove up in cars for this purpose, and police had to do special duty by the board to prevent overcrowding. Constant inquiry at the Palace began, of course, as soon as the news of his Majesty's illness was made known, and many called to sign the visitors' book. Amongst the first to do so were the German Ambassador, Herr Sthamer, and his wife. Princess Mary arrived in London from Goldsborough Hall, her Yorkshire home, on the night of November 24, in order to keep the Queen company.



MR. NORMAN KENDAL, C.B.E. (LEFT); AND THE HON. TREVOR BIGHAM, C.B.

Mr. Kendal has been appointed an Assistant Commissioner of the Metropolitan Police, and is doing the duties formerly undertaken by the Hon. Trevor Bigham. Mr. Bigham has taken the place of Major-General Sir Wyndham Childs, who has retired, as Controller of the Criminal Investigation Department.



HERR HERMANN SUDERMANN.

The famous German dramatist, novelist, and poet. Died on Nov. 21 at the age of seventy-one. Best known here by his "Magda" ("Die Ehre"), played by Duse and Mrs. Patrick Campbell.



ADMIRAL REINHARDT SCHEER.

Commander of the German Fleet at the Battle of Jutland. Died suddenly on November 26 at the age of sixty-five. Believed in unrestricted U-boat warfare. Followed Admiral von Holtzendorff as Chief of the Staff.



MR. H. V. HIGGINS.

Formerly Chairman of the Grand Opera Syndicate. Died on November 21 at the age of seventy-three. Eldest son of "Jacob Omnium" and a daughter of Sir Henry Tichborne, the eighth Baronet. A solicitor.

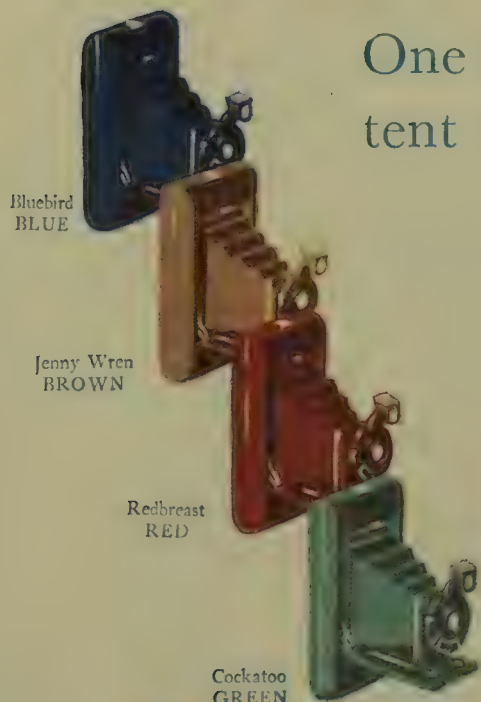




Sea Gull  
GREY

# THE Vanity 'Kodak'

One would think the 'Kodak' would be content to be admired for what it does. But no!



Bluebird  
BLUE

Jenny Wren  
BROWN

Redbreast  
RED

Cockatoo  
GREEN

There's a new 'Kodak' now, and this new 'Kodak' isn't going to spend all its time noticing nice people and fine scenery. It's going to be noticed itself. It's called the Vanity 'Kodak.' Covered in real calf-skin! A choice of five colours, and the metal parts in harmony with each seductive colour scheme! It's to be carried in a case, and this case is

also in calf-skin of the same colour and is lined with lustrous silk. Anything sacrificed for these graces? Oh dear, no! The coquette is still the tremendous little camera. Lens and shutter—accurate, sensitive, strong. It was just a happy idea to make the little demon a little decoration for Madam's hand and wrist. That's the Vanity 'Kodak'!

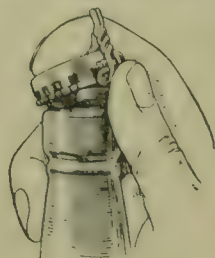
**What an inspiration for a gift!**



*Should  
Auld  
Acquaintance  
be forgot?*



*Now fitted with the  
NEW CAP  
so easy to open*



*— just lift the  
little lever*

# DEWAR'S

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# The World of the Theatre.

By J. T. GREIN.

## THE EVOLUTION OF GLADYS COOPER.—THE AMATEURS' CATECHISM.

AS I watched her remarkable performance in "Excelsior," that typically Parisian play, carrying its English attire with more piquancy than is the wont of adaptations, my thoughts wandered over years. I remembered Gladys Cooper from her début; that is to say, from the days when she began with a few lines, with her personal beauty, and no other apparent dowry, as her passport. I remembered her rising swiftly on the crest of that personal grace to parts of greater importance, which she adorned but scarcely penetrated. I remembered her, as the late Dennis Eadie's leading lady, making some progress, but still making no very definite impression as an actress—still a lovely shell without much life within. I remembered her under the ægis of Frank Curzon, in slight crafts, often from America, in which she was not only good to look at, but began to wake up to humour and sometimes to a touch of feeling and sentiment. I remembered her, a docile apprentice in the experienced hands of Sir Gerald du Maurier, who, a moulder of actors, saw that, deep down, there was more in Gladys Cooper than a butterfly comédienne; that there was a woman and an artist to be awakened; that she had the gifts of an emotional actress; that the flicker in her needed but fanning to burst into flame, and that, if she accepted his tuition, she would be a revelation.

And Gladys Cooper, allowing Sir Gerald to form her in every direction, from diction to gesture, from reading of character to its presentment, did not belie his expectations. Her Magda unveiled to an astonished playgoing world a woman they never dreamed of, a *terra incognita* discovered by a tireless pioneer; an actress no longer relying on beauty and elegance to conquer, but a human being in whom there vibrated the gamut of feeling from smile to love and heart-break. "The Second Mrs. Tanqueray" followed—in an entirely new reading of the part approved by the author, Sir Arthur Pinero—worthy to be named in unison with the creation of Mrs. Patrick Campbell.

From then onwards Gladys Cooper ceased to be an *actrice de luxe*. She ranked. She is to-day an actress to whom every author would gladly entrust a great emotional part. Her technique—schooled, I repeat it, by Sir Gerald—may be even more complete than the compass of her voice; but she knows how to amalgamate the twain so skilfully that she conveys intuition, and that is the truest manifestation of an artistic soul. In fact, Gladys Cooper's evolution is a triumph of what the French call so aptly *par droit de conquête*. She is an example of what can be achieved if mind masters and controls matter. See her in "Excelsior," in the three phases of the play—first a *grisette* light-o'-love toying with life; next a woman in clover, using her power over man to rise on the social ladder from the lap of luxury—copying manners and graces foreign to her, but gradually assimilating them because polish and varnish are essential to getting on in the world; at length the woman who has arrived.

Gladys Cooper is admirable in all these phases. She is the *grisette* to the life; she is the climber on strident *persiflage* of caricature; she is—in the last act—the *grande dame* to the manner born. In the

first act she is frankly common; in the second she does not shrink from despoiling her looks by grotesquely exaggerated attire and coiffure; in the third she radiates in all the glory of her beauty, the exquisiteness of her elegance, and—in the scene when she learns that the lover of her salad days is lost for ever to her—in all the memories and sorrows of bygone days of youth she touches the note of pathos restrainedly and with great effect. And all the while

all over the world is "The Amateur Dramatic Year Book" (A. and C. Black). It is edited by Mr. G. W. Bishop, who has recently succeeded to the pulpit of "the actors' Bible"—the *Era*. "The Amateur Dramatic Year Book" is full of guidance to the men and women who devote their leisure hours to play-acting. Among a series of noteworthy articles, by Mr. A. E. Baughan on "The Function of the Amateur," Mr. Geoffrey Whitworth on "The Festival Spirit in Drama," Miss

Magaret Macnamara on "Village Drama" (scenery, lighting, make-up, fees, taxes, and so on), all of them concise and from the pens of experts, there is one by Mr. Granville Barker that may change the whole system of "Rehearsing a Play" in this country. After dealing with the nature, inwardness, and suitability of plays for amateur production, he advises them to break with the old tradition of wandering about, book in hand, to fix positions. He says—

Never let an actor walk upon the stage till his book is out of his hands. Never set him to learn the words of his part, either, if it can be helped. The words themselves are the last things he should have by heart. They are the means by which he must study the character; but he should put off, if possible, their final definition in speech till the character can speak them rather than he. And he should keep, too, from suiting "the action to the word, the word to the action," while he can; for action helps to set speech in a mould. It follows, then, that the producer must keep his company sitting round that table as long as possible, while the play's words, as well as its

meaning and emotion, soak into their memories. Better if he could make them leave their books on the table when they go home, not to worry about the affair at all till next time. They need not worry. If, while they have been at work together, they have been absorbed enough in the play, that semi-independent self which is the guardian of our emotions will be at work in the interval, more fruitfully at work for not being bitted and spurred by the mind.

These golden rules, the basis of Reinhardt's, Stanislavsky's, and Barker's own successes as producers, should become law, not only among amateurs, but in the whole World of the Theatre. The watchword of practice round the table should oust the time-worn slogan "all over the place" ("Where am I when I say that?" "Do I cross here?" etc.). To get at the soul of a play, characters and words should be the aim of a producer. "Physical action in a play should come of necessity, because it cannot be resisted, and for no other reason at all; it should be the actor's last resort." Old-fashioned producers wince when they read these words of Granville Barker. Yet how portentous they are, for they mark to a nicety the difference between our acting of thirty or forty years ago and to-day's—the difference between mechanism and penetration where the rank and file are concerned! Only one point I find missed in Mr. Barker's advice, and that is any indictment of the prevailing inaudibility of actors.

Meanwhile, let me recommend the book to all who take an interest in the dramatic movement in these islands. To many it will be not only instructive reading, but a revelation of artistic activities in the heart of the country, from townships to hamlets, of which they never dreamed.



THACKERAY DRAMATISED: A SCENE IN "THE ROSE AND THE RING" AT THE APOLLO THEATRE—(SEATED, CENTRE—L. TO R.) PRINCESS ANGELICA (NELLIE BRIERCLIFFE), KING VALOROSO (LAWRENCE BASKCOMB) AND HIS QUEEN (VIVIENNE CHATTERTON); (STANDING BEHIND THEM—L. TO R.) GIGLIO (FREDERICK RANALOW) AND COUNTESS GRUFFANUFF (ELSIE FRENCH); (STANDING BEFORE CHAIR—RIGHT) PRINCE BULBO (STANLEY VILVEN).

Thackeray's story, "The Rose and the Ring," cleverly adapted as a musical fantasy by Mrs. Christabel Marillier, the composer of the music, lends itself admirably to stage purposes in the charming production at the Apollo. The lyrics have been drawn from various sources, and include one by Mr. Hilaire Belloc. Much of the success is also due to Mr. George Sheringham's admirable designs for the costumes, and scenery, based on Thackeray's own illustrations. The acting, by a cast so experienced in period revivals, is all that could be desired.



THE FAIRY BLACKSTICK (DOROTHY GILL) TURNS JENKINS GRUFFANUFF, THE FOOTMAN (JOHN MOTT) INTO A DOOR-KNOCKER FOR REFUSING HER ADMITTANCE: A SCENE IN THE PROLOGUE TO "THE ROSE AND THE RING," AT THE APOLLO.

she illuminates her words with a play of her beautiful hands—rare on our stage—that speaks volumes of eloquence and betokens the completeness of the evolution of Gladys Cooper.

A little book that will greatly interest our readers



## BOOKS OF THE DAY.

IT sometimes pays, I find, to be a little provocative. When reviewing Mr. Eldon Rutter's remarkable book, "The Holy Cities of Arabia" a fortnight ago, I noted a lack of information about the author, and echoed the White Knight's demand for biographical particulars from the aged man a-sitting on a gate, but without going so far as to "thump him on the head." My less drastic methods, however, have extracted from Mr. Rutter's publishers (G. P. Putnam's Sons, Ltd.) some interesting facts of his career, which, curiously enough, he had not considered relevant for inclusion in his book.

It was as a boy of twelve (in 1910) that his mind was first fired to dream of the East by reading the "Arabian Nights" in the school library, and, later, Burckhardt's "Travels" in Arabia and Syria. During the war he served with the mounted corps in Palestine. Directly it was over, he began studying Arabic in London, and definitely formed the intention of visiting Mekka—an ambition of which the fulfilment is so vividly described in his book. Before setting out on his quest, however, he did six years' hard grinding at Arabic—the first five spent in Malaya, where he got a commercial post. The year 1924 found him in Egypt, where he "went native"—discarding the hat for the tarbush or turban, gossiping in coffee-houses, living as a student with religious shaykhs, and, though known to his intimates as an Englishman, "welcomed as a convert to Islam." Strangers usually mistook him for a Turk.

We are too prone to regard Arabs, along with other Orientals, as semi-barbarous people, and Europeans as the salt of the civilised earth. It is chastening to be reminded that there are still dark blots of barbarism on the map of Europe; regions of brigandage and blood-feuds, of primitive superstitions and incredible cruelties. Such a reminder comes from a famous woman traveller and ethnologist, in "SOME TRIBAL ORIGINS, LAWS, AND CUSTOMS OF THE BALKANS." By M. E. Durham, Fellow of the Royal Anthropological Institute. Illustrated by the Author (George Allen and Unwin; 20s.). Miss Edith Durham has made the Balkans her special province, and she gives us here another work of high value and absorbing, if sometimes painful, interest. Indicating its scope, she says: "The Great War has broken up the last tribe lands of Europe—Montenegro and North Albania; and, as I lived for some time in each previous to the catastrophe, it seems worth while to record all the details I managed to collect."

Miss Durham shows that, in the matter of atrocities, there was little to choose between Mohammedan and Christian. Thus, of the Ljuma, she writes: "When I knew it, this was a large and strong Moslem tribe. In 1912-13 it suffered very heavily. A Serb officer in my presence described how he and his battalion had bayoneted all the women and children in part of the tribe, because 'women bear men,' and laughed till he choked over his beer. The Serbs were 'liberating the land from the Turkish yoke.' On subsequent inquiry I learnt that some 1400 persons had been massacred."

Among other good old customs practised in the Balkans, and "not yet quite extinct," is that of head-hunting—with variations. "During the (Balkan) war," writes Miss Durham, "noses—not heads—were taken. This was, I think, partly because the army no longer carried the *handzhar*. When war was declared in October, 1912, the lame schoolmaster of Podgoritz (Montenegro) 'Professor of Modern Languages,' said to me gleefully: 'Now you will see plenty of noses! Even baskets full.' . . . As a result of my remarks, nose-cutting was forbidden on the Antivari front." Nor was this the worst form of mutilation of which the author saw evidence. "Maybe," she adds, "British rule will have stopped head-hunting in New Guinea before the custom of collecting human fragments ceases in the Balkans."

A more intimate form of nose-taking came under Miss Durham's personal observation in dramatic circumstances which reveal her courage. Near Cattaro her carriage was stopped by a freight wagon across the road, and from behind it came savage yells. "I jumped out (she writes) and ran round. Some six or seven men were fighting like wild beasts. As we were on the Austrian side of the frontier, I knew they were unarmed, and I did not risk being shot. So, with an umbrella, I intervened. The men were all mad-drunk. One had his teeth firmly fixed in another's nose and hung on like a bulldog." The biter was detached from his victim and suspended over a precipice, while his foes prepared to bash his head in before dropping him into the abyss. "I used the worst Serbian oaths I knew (continues Miss Durham) and shouted to them to let him go at once and move the wagon out of my way. How dared they block the road? They were paralysed with amazement. The greatest use that I know of military training is that if you order a trained man to 'Halt' in a sufficiently bullying tone he usually obeys mechanically. It acted this time and undoubtedly stopped a murder."

Miss Durham has a keen eye for the comic side. Discussing the origin of the veil, for instance, she says: "The usual explanation of male jealousy is quite insufficient; for, in fact, the veiled Moslem woman can 'carry on' incognito with far more ease than can her unveiled and

recognisable Christian sister. Nor . . . is the Christian husband less jealous than the Moslem. All Christian Scutari was once in a hubbub over the scandalous and shocking conduct of the Austrian doctor and the Italian Consul-General. These two gentlemen had publicly exchanged wives on the Consular lawn-tennis court, and these shameless women had each played against her own husband."



A QUEST FOR NEW FRUITS IN TROPICAL COLOMBIA: UNCULTIVATED MOUNTAIN "LOGANBERRIES," SOLD SOMETIMES IN THE MARKETS OF BOGOTA.

In his article quoted on the opposite page, Mr. Wilson Popenoe, an American agricultural explorer, says of the above photograph: "Hernando Zamora, the author's native assistant, is here seen exhibiting a basket of fruit gathered in the mountains of El Penon. These berries are sometimes sold in the markets of Bogota (the Colombian capital), but they have never been produced in cultivation. In colour and flavour they strongly resemble loganberries. The plant will not withstand much frost, and must have a cool, moist climate; hence it seems improbable that it can be grown successfully in many parts of the United States."

Photographs by Mr. Wilson Popenoe.



"NASTURTIIUMS" AS A TABLE DELICACY: EDIBLE TUBERS OF THE ANDES, KNOWN AS CUBIOS, POPULAR IN COLOMBIA.

"These roots, known in Bogota as cubios," writes Mr. Wilson Popenoe, "are produced by a plant which is closely related to the nasturtium. Botanically known as *Tropaeolum tuberosum*, it grows in the cool, moist climate of the higher Andes, and has been used for food since prehistoric days. Cubios are boiled with meat or other foodstuffs."

Another curious phase of Balkan mentality is the magic lore associated with hair-cutting. "By means of hair (we read) spells can be wrought even in an electric-lighted European capital. Draga Mashin, the mistress of the luckless young King Alexander Obrenovitch, forced him to marry her and make her queen by clipping some of her hair in little bits and mixing it, with appropriate spells, in his food. Having thus eaten a portion of her, he was hopelessly in her power. . . . Possibly the belief that Draga dabbled in witchcraft was one reason why the populace cheerfully acquiesced in her murder."

Hair-cutting rites occur in the baptismal ceremony of the Orthodox Church, and act as a tie of relationship between sponsors, whose families are therefore forbidden to intermarry. Incidentally, Miss Durham points out, this rule "prohibits marriage between the descendants of the Duke of York and the Karageorgevitch, for the papers were careful to inform us that locks of hair were duly clipped" when the Duke acted as godparent to the heir to the Serbian throne.

Many travel-books nowadays are written by women. As authors or artists, four women have had a hand in the first six volumes of a delightful new series of such books—The Outward-Bound Library—to which the two latest additions are "THE EGYPT OF THE SOJOURNER." By Gladys Peto. Illustrated by the Author; and "THE MALAY PENINSULA." By Ashley Gibson (general editor of the series). Illustrated by Barbara Shaw (Dent; 5s. each). These little books strike me as being at once informative and entertaining, with all the daintiness of binding and decoration for which the publishers are famous. Gladys Peto's drawings of Egypt are in her most effective style. She has also written and illustrated the volume on Malta and Cyprus. Equally attractive in a broader manner are Barbara Shaw's drawings for the Malayan volume; while Mr. Gibson touches with a brisk pen every side of life in the Federated States, including, of course, rubber.

Travel in a light-hearted mood has seldom been more happily described than in "THE NEW LOTUS-EATERS." By Dorothy Buck (Mme. Léon Chavanne). With nineteen Photographs (Arrowsmith; 15s.), telling how the author and her friend, "Esmeralda" explored Tunis "with a native guide and a sense of humour." Exceedingly well written also, in a more serious vein, as befits a more strenuous adventure—though the element of humour is not lacking—is "TWELVE DAYS." An Account of a Journey Across the Bakhtiari Mountains in South-Western Persia. By V. Sackville-West, Author of "Seducers in Ecuador" and "Passenger to Teheran," etc. With thirty-two Photographs (Hogarth Press; 10s. 6d.). Miss Sackville-West was one of a party of five, which included Mr. Harold Nicolson. Her book has a note of imaginative distinction, whether she is describing the ruins of Palmyra and Persepolis, or rebuilding Persia (politically) according to her own ideals, or even discussing such a mundane matter as oil.

There are several points of contact (such as the Bakhtiari tribe, or Shiraz, that "famous beauty" among cities) between the last-named book and another one of outstanding interest, which, though written in plainer style, covers more ground and is rich in personal incident—"UNDER PERSIAN SKIES." A Record of Travel by the Old Caravan Routes of Western Persia. By Hermann Norden, F.R.G.S. With forty Plates and a Map in Colour (Witherby; 16s.). Both books, by the way, are beautifully illustrated. Mr. Norden was a little disappointed in Shiraz. I believe London filmgoers have been promised an opportunity of judging the charm of Shiraz for themselves, on the screen at the new Empire.

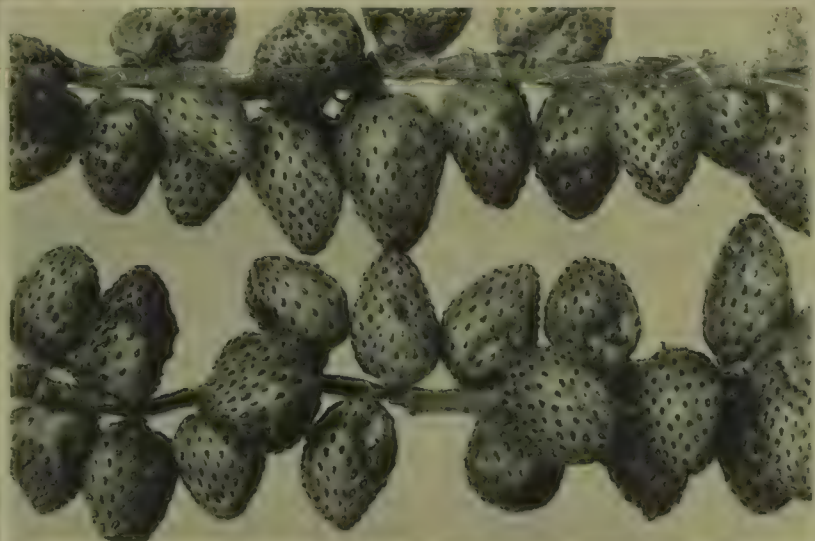
I must "pause here," like Portia's dusky suitor, with a few parting words to mention certain other books of Asiatic travel, cognate to the foregoing, which will demand attention later. Here I can merely enumerate them—"SIAM AND CAMBODIA." In Pen and Pencil. With Excursions in China and Burmah. By Rachel Wheatcroft (Constable; 21s.); "TRAVELS IN FRENCH INDO-CHINA." By Harry Hervey. Illustrated (Thornton Butterworth; 10s. 6d.), describing a visit to the little-known ruined city of Wat Phu, rivalling the famous Angkor; and "THE DRAGON AWAKES." By A. Krarup-Nielsen. With Map and eighty-four Illustrations. Translated from the Danish (Lane; 12s. 6d.); a record of recent experiences in China up to the death of Chang Tso-lin.

The title of the last-named work links it with one that is not a travel book, but a study in legend and symbolism—namely, "DRAGONS AND DRAGON LORE." By Ernest Ingersoll. With Introduction by Henry Fairfield Osborn, President of the American Museum of Natural History (New York: Payson and Clarke; \$3.50). This excellent treatise on a fascinating subject was prompted by Professor Osborn after his journey in China and Mongolia with the Roy Chapman Andrews expedition, whose members were popularly known among the natives as "men of the Dragon bones." It does not seem surprising that the myth should have appeared early in a land where that "dragon of the prime," the dinosaur, lived and laid its giant eggs. Mr. Ingersoll does not restrict himself to the Chinese variety of dragon, but traces the monster's emergence in mythology throughout the world. "There never was a dragon," he concludes; "but wherever in the West there appeared to be one there was always a St. George." Poor old Dragon! He always gets the worst of it in the end. C. E. B.

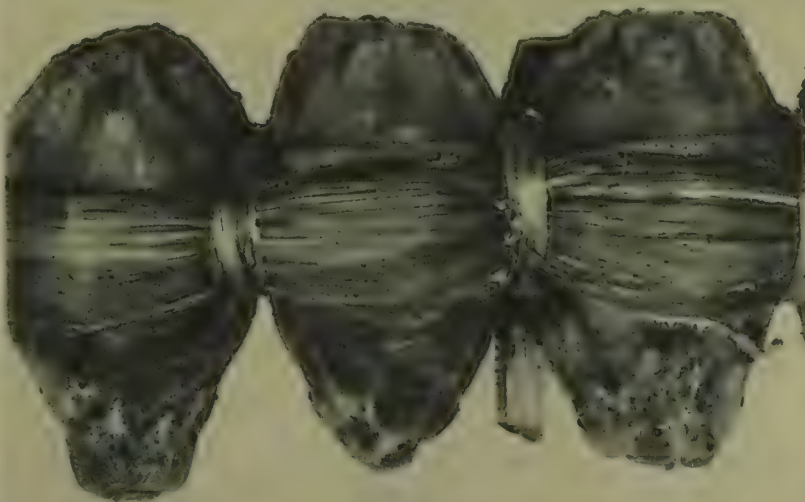


FROM A FRUITARIAN'S PARADISE :  
NATURE'S BOUNTY IN TROPICAL COLOMBIA.

PHOTOGRAPHS BY MR. WILSON POPENOE. (COPYRIGHT.)



1. STRAWBERRIES  
SOLD BY THE YARD :  
THE LARGE - FRUITED  
CHILEAN SPECIES (*FRA-  
GARIA CHILOENSIS*,  
WITH STEMS STRUNG  
TOGETHER, IN THE  
MARKET AT BOGOTA.



2. TIED WITH A DRY BANANA LEAF IN BUNDLES OF  
THREE, SOLD FOR FIVE CENTS IN THE BOGOTA MARKET :  
FRUITS OF THE TUNA, OR PRICKLY PEAR.



3. A "PASSION" VINE WITH LARGE FRUITS : *PASSI-  
FLORA QUADRANGULARIS*, KNOWN IN THE  
NORTHERN ANDES AS TUMBO OR BADEA.



4. PODS CONTAIN-  
ING BEANS NEARLY  
TWO INCHES LONG :  
BALU—FRUIT OF A  
TREE (*ERYTHRINA  
EDULIS*) CULTI-  
VATED IN COLOM-  
BIAN HIGHLANDS.



5. A TREE WITH ASTONISHING FRUIT : THE PAPAYA  
OF THE NORTHERN ANDES, HARDIER THAN THAT  
OF TROPICAL LOWLANDS KNOWN IN FLORIDA.



6. THE GIANT BLACKBERRY OF TROPICAL COLOMBIA—TOO LARGE FOR A MOUTHFUL : THE COLOMBIAN BERRY  
(*RUBUS MACROCARPUS*), ONE OF THE LARGEST IN THE WORLD, POSSIBLY VALUABLE FOR HYBRIDISING—  
FROM THE MOUNTAINS NEAR FUSAGASUGA.



7. THE "CURUBA DE CASTILLA" : FRUIT OF A PINK-  
FLOWERED CLIMBING PLANT IN THE NORTHERN  
ANDES, WITH AN ACID AND AROMATIC FLAVOUR.

The Republic of Colombia, in the north-west of South America, produces an astonishing wealth and variety of fruits, many of which are unfamiliar to European eyes. The remarkable photographs given above, and those on the opposite page, have been selected from an interesting contribution to the "National Geographic Magazine," of Washington, U.S.A., written and illustrated by Mr. Wilson Popenoe, Agricultural Explorer for the United States Department of Agriculture. His descriptive article is largely concerned with general incidents and humours of travel during his tour, but the title tells us that he was engaged in "a hunt for new fruits and plants among the mountain forests of Colombia's unique capital" (Bogota), and from notes on illustrations it appears that he was seeking those that might be suitable for cultivation or sale in the United States and elsewhere. Thus, of the Colombian berry, he says: "Plant-breeders may find this berry valuable for hybridising with North American forms, in order to produce new varieties of unusually large size." This fruit, in fact, was one of the main objects of his quest. Arrived in its native haunts, he writes: "I felt a thrill as I realised that this was the region in which Dr. Frank M. Chapman, of the American Museum of Natural

History, had first observed the giant blackberry. . . . Single specimens (he mentions) sometimes measure more than two inches in length by an inch and a-half in thickness."





## A PAGE FOR COLLECTORS: THE CHARM OF ANTIQUE SPOONS.

By Lieut.-Colonel E. F. STRANGE, C.B.E., Late Keeper in the Victoria and Albert Museum.

FOR some curious and inexplicable reason, the fancy of collectors seems, for the moment, to have wandered away from spoons. One cannot pretend to account for these vagaries of fashion. In most other branches of fine and what used to be termed applied art, the demand is keen enough, and shows signs of slackness only as available supply dries up. And, in this particular instance, there

use. Such examples as remain have been recovered mainly from excavations or from the mud of the Thames, especially in the neighbourhood of Waterloo Bridge or Blackfriars. Mr. Norman Gask says that a fair supply used to be got from mud-larks in this neighbourhood, at a standard rate of two shillings each. The Guildhall and London Museums have good collections of genuine examples; and, as forgeries are about, the collector should compare his proposed acquisitions with the series exhibited at both places.

So far as is known at present, the earliest form of decoration applied to a silver spoon consists in the addition to a plain stem of a wrought terminal;

and of these the "Maidenhead" type comes first. An example, with the Coventry mark, in the Victoria and Albert Museum is attributed to the end of the fourteenth century, and must be one of the first of its kind extant. These spoons, the making of which continued into the seventeenth century, are finished with the bust of a young girl set upon a miniature capital of architectural character; and that the representation was, at first, generally intended to be that of the Blessed Virgin is shown from entries in inventories of 1446 (*cum ymaginibus Beate Mariæ*) and of Archbishop Parker in 1525 ("spone knopped with the image of our lady").

the Inventory of the Pewterers' Company of 1489-90 is noted "the yifte of Thomas Dowton pewtrre ij syluer sponys iche of them hauyng on the endis a postell wrought and overgilte weyng ii vnc. iij qrt." In the year before, the Company had received "ij Spones" the "gifte of W<sup>m</sup>. Walshe and Katryne his wiffe . . . wt. his mrke and name on the oon and on the other Saynt Kateryne giltid, weyng ij unces & di." It is evident, therefore, that the making of silver-gilt spoons with terminal figures not only of the Apostles but of other saints was already practised to some extent at this time. It was a custom of the Pewterers to make gifts of silver spoons to the Company on their initiation. In 1504-5, nine were received from as many "persones comyng into the Clothyng." These weighed "an unce and more"; but another member bequeathed a spoon, in the same year, of five ounces. One of the City Companies to-day reverses the practice, and has the very laudable custom of giving a silver spoon, with its arms, to each of its guests.

Pewter and latten spoons of the fifteenth and sixteenth centuries followed the general types of those of silver. Not much attention was paid by the Company to the earlier pewter spoons, which were made by the humbler members of the craft. But in 1567-8 the competition of base metal became severe enough to warrant an ordinance that "there should be no spones made of Bras or latten or any yellow metall vpon payne . . . for any spones of iijz iijjd. . . . The said Spones were lately invented by John God." If this order was strictly enforced, the date should be useful to collectors of latten spoons.

The making of spoons with terminal figures of saints continued for some time after the Reformation. Indeed, the well-known complete set belonging to the Goldsmiths' Company is of the year 1626. But the tendency of the age was against this form of ornamentation. The seal-head had a vogue for several decades in the latter half of the sixteenth and early seventeenth century, and was followed by forms of extreme simplicity, with so-called "slipped stalk," wherein the stem is cut diagonally on a transverse section, or the later "Puritan" spoon, with flattened stem and bowl almost exactly elliptical in shape. The old, and beautiful pear-shaped shallow bowls went out of fashion about the middle of the seventeenth century, and the later form was soon modified into a deeper and more elongated ellipse, the parent of the modern shapes.

During the second half of the seventeenth century, increased use demanded greater strength, and the "rat-tail" appears on the back of the bowl, together with flattened and broader stems, splayed out and sometimes shaped and slightly cleft ("trifid," etc.) at the ends. For the rat-tail, a leaf or

[Continued on page 1052.]



"ONE OF THE OLDEST OF DOMESTIC IMPLEMENTS": THE SPOON—FINE ENGLISH EXAMPLES OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

By Courtesy of Messrs. Crichton Bros.

Reading from left to right, the spoons here illustrated are: (1) Apostle Spoon, with figure of St. James the Less. London, 1558; (2) Lion Sejan terminal. Norwich, 1575; (3) Seal-top terminal, octagonal. London, 1602; (4) Seal-top terminal, circular. London, 1618.

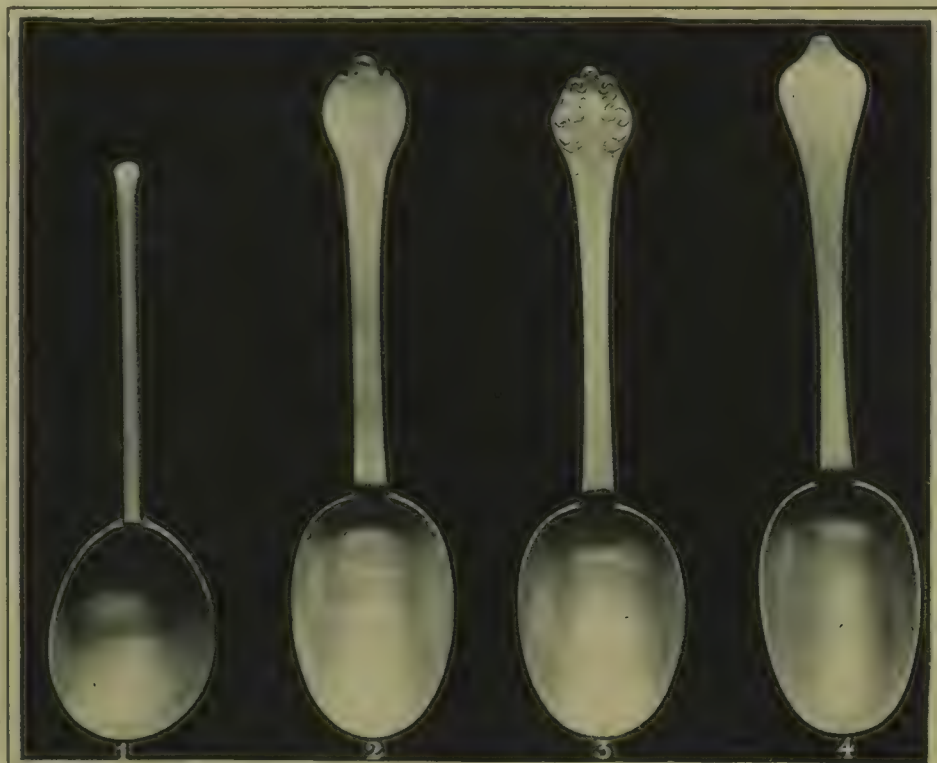
seems little reason for the apparent neglect. For spoons are of a size convenient for a collector's cabinet; they have a very ancient and interesting history, and, of one sort or another, include chances of the acquisition of such rarities as give real zest to the keen hunter. Moreover, if one looks beyond mere detail of craftsmanship—variety of form, marks, in the case of silver or pewter, beauty or curiosity of workmanship—the development and uses of the spoon have a singular human interest.

It was one of the oldest of domestic implements, no doubt derived, by a natural process, from a shell, a bit of hollowed wood, or something of the sort; and, as the working of metal was adopted and improved, the metal spoon would be one of the first and easiest objects to be fashioned in the new material. One need not here refer to the ancient ritual and other uses of spoons, or to those of the periods of higher antiquity; but, so far as concerns this country, it may be worth while to note that silver spoons with perforated bowls, generally accompanied by crystal balls, have been found in Anglo-Saxon tombs—for what purpose is an archaeological riddle that has not yet been solved. Much later in the story (and without visible connection therewith) comes the perforated spoon with the rare Bristol mark of 1730, found in the Temple Church, Bristol, some years ago. This is the sort of thing that might stimulate the imagination of the collector!

In the Middle Ages—and later—the spoon was hardly the familiar object of daily use that it has since become. In the constitutions of the Cluniac Order, it was laid down that the kitchen must be provided with four spoons, the first for beans, the second for vegetables, a small one for seasoning soup, and a large iron spoon for putting fuel on the fire. A meal was eaten with knives, spoons, and fingers—there were no forks; and each monk had his own spoon, probably of wood, horn, or base metal. A dozen silver spoons are mentioned in a will of 1259; but for some time after this date latten (an alloy of copper and zinc) and pewter were the materials in general

Spoons of this class rank, of course, with the first treasures of any collection. Only single specimens are likely to be available, though Christ's Hospital possesses a set of twelve, with the date-mark of 1630-31. The acorn-head terminal is also of considerable antiquity, for South Kensington has an example which is dated c. 1400; and other varieties referable to the fifteenth century are the Diamond-point, Lion Sejan, Woodwose (wild man), and, above all, the Apostle spoons, which rival the Maidenheads in interest and popularity.

Very few complete sets of Apostle spoons are known, and single examples earlier than the sixteenth century are extremely rare. South Kensington possesses one, "St. James the Great," placed in the second half of the fifteenth century; and in



LONDON-MADE SPOONS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES: EXAMPLES OF THE SLIPPED STALK, AND TRIFID AND SHIELD-TOP TERMINALS.

By Courtesy of Messrs. Crichton Bros.

From left to right the above spoons are (1) Slipped Stalk London, 1638; (2) Trifid terminal, with split rat-tail. London, 1679; (3) Trifid, ornamented. London, 1679; (4) Shield-top terminal. London, 1701.



# THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



**THE MEMORIAL TO THE MEN OF CO. DURHAM WHO GAVE THEIR LIVES IN THE GREAT WAR: THE COLUMN, UNVEILED AT DURHAM CATHEDRAL BY LORD LONDONDERRY.** Lord Londonderry, the Lord Lieutenant, unveiled the Memorial to the men of Co. Durham who gave their lives in the European War, on November 24, at Durham Cathedral. The column, which is surmounted by St. Cuthbert's Cross, has carved upon it representations of a soldier's arms and kit. It was dedicated by the Bishop of Durham. It should be added that twelve thousand men of the Durham Light Infantry fell in the war; and, of course, many more Durham men served in other regimental units, in the Air Force, and in the Navy.



**THE VILLAGE SIGN IN ITS MOST NOVEL FORM: THE ELABORATE "HISTORY BOOK" OF BENTLEY, WHICH STANDS BY THE MAIN ROAD AND BEGINS WITH 41 A.D.** Bentley is on the Aldershot-Portsmouth Road, near Alton, in Hampshire. The history told in the "Book" of its village sign begins in the year 41, when it was under Roman occupation, and continues until the present year. Items are: "500, Saxon; 1001, Danes fought English near here; 1086, Normans held Bentley; 1400, Church restored; 1651-9, Marriages celebrated here during Commonwealth, most Churches having ceased using Prayer Book; 1914-19, The Great War. Bentley furnished 131 men out of a population of 671."



**AFTER AN ELEVEN-WEEKS' RIDE ON HORSEBACK: MISS LINDA KLINGSTROM ESCORTED BY MILITARY OFFICERS ON HER ARRIVAL IN ROME FROM STOCKHOLM.** Miss Klingstrom rode from Stockholm to Rome in eleven weeks. On her arrival at her destination, she was greeted by the Swedish Military Attaché, and by a number of Italian cavalry officers. Thus she performed a feat in emulation of that of Mlle. Dorandé, who, it will be recalled, recently made a round-Europe tour on horseback. In this connection, it may be noted that Captain Balacheto, of the Rumanian Army, is repaying Mlle. Dorandé's visit to his country by riding from Bucharest to Paris.



**THE FOSSILISED REMAINS OF THE ICHTHYOSAURUS PLATYDON UNEARTHED IN A QUARRY AT HARBURY: THE MARINE REPTILE BEFORE ITS REMOVAL IN SECTIONS.** The fossilised remains of the marine reptile Ichthyosaurus Platydon, recently discovered in a quarry at Harbury, Warwickshire, have been broken into sections for transference to the Natural History Museum, South Kensington. "The specimen," the "Times" notes, "is remarkable among English ichthyosauri for its unusual size. . . . The head has been a little displaced . . . but the whole vertebral column, the tail, and the paddles are in good condition." The remains weigh about two tons.



**THE CHESS MASTER WHO SUGGESTS THAT A LARGER BOARD AND TWO ADDITIONAL PIECES SHOULD BE ADOPTED FOR THE GAME: SENOR CAPABLANCA GIVING A DISPLAY OF HIS SKILL AT THE IMPERIAL CHESS CLUB, IN LONDON.**

Senor Capablanca believes that new complications must be introduced into chess, and that these might be provided by a larger board and two additional pieces. Meanwhile, the "Evening Standard" points out that "the idea of complicating chess is not a new one. Additional pieces with enlarged powers have from time to time been proposed. There was an 'empress,' which was to stand between the king and the queen, and have the powers of the queen plus those of the knight."



**THE GOVERNOR-GENERAL OF SOUTH AFRICA RETURNING TO TAKE UP HIS DUTIES AGAIN: THE EARL OF ATHLONE, PRINCESS ALICE, COUNTESS OF ATHLONE, AND LADY MAY CAMBRIDGE ABOARD THE "EDINBURGH CASTLE" (L. TO R.).** Major-General the Earl of Athlone, who has been Governor-General of the Union of South Africa since 1923, is now on his way back, with the Countess and Lady May Cambridge, to resume his duties. His Lordship is to hold office until December 1930. The Union is to celebrate his silver wedding, which falls on February 10 of next year. A silver fund is being raised, and the money collected will be used in any way he and his wife desire.



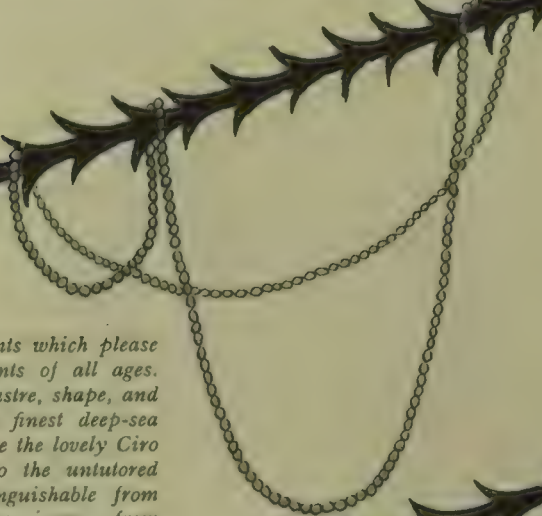
# Christmas Presents

## 1928

This new "bolster" - shaped nightdress case beautifully made in satin, gold lace, and taffeta is a charming frivolity which will please many critical friends. It costs 29/6 at Marshall and Snelgrove's, Oxford Street, W.



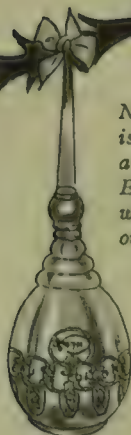
Pearls are presents which please feminine recipients of all ages. These have the lustre, shape, and colouring of the finest deep-sea gems, for they are the lovely Ciro pearls, which, to the untutored eye, are indistinguishable from the real. They come from 178, Regent Street, W.



An American friend will adore this set of genuine old books, their fine leather and gilt covers concealing a most welcome liqueur bottle and four glasses! Price, 29/6 at Debenham and Freebody's, in Wigmore Street, W.



No Christmas list is complete without a bottle of the 4711 Eau de Cologne, which is famous all over the world for its purity and valuable qualities. It can be obtained everywhere from 2/6 a bottle upwards.



"Cherry Ripe" is the latest favourite amongst the "cuddly" menagerie. He will bring good luck to grown-ups as well as to children. In various sizes, at Gorrings, Buckingham Palace Road, S.W.



A most enchanting little china lady is the guardian of this powder-bowl, whose top is formed by her voluminous skirts. It is a novelty from Paris to be secured for 32/6 at the Galleries Lafayette, in Regent Street, W.



A lovely evening bag decorated with Parisienne embroidery in exquisite colourings, mingled with gold and silver thread. The frame is mounted with jewelled stones. Woollands, Knightsbridge, S.W.



Useful and ornamental are these suggestions from Robinson and Cleaver, Regent Street, W. The umbrella on the left has a leather case with a zip fastener for travelling, and costs 49/6; the other, with a checked cover, is 35/6.



At the top of the tree is Mozart, one of the fascinating collection of character dolls made by Liberty's. At the foot is an Early Victorian Lady, dressed with exquisite care, ready to adorn a luxurious sofa or cushion.

Olive  
Hewerdize.



Thursday,  
Friday and  
Saturday  
this week

The great screen  
spectacle!

# A Thrust for a Thirst

featuring -  
LONG CHASER



"His life for his love"

WORTHINGTON  PARAMOUNT



## Christmas Presents.

(Continued.)

A golf coat in brown glove leather, such as the one on the left, is bound to please all sports enthusiasts. It is absolutely windproof, and is carried out by Burberrys, who are in the Haymarket, S.W.

On the right is an H.M.V. portable gramophone which is covered with black leather waterproof cloth, and costs £7. There is a place for six records in the lid, and it is a marvel of compactness.

"Blue Skies" is the latest Christmas perfume, contained in the fascinating blue tasselled box and bottle pictured on the left. It is available for 7/6, 10/6, 21/-, and is another Courvoisier creation to add to Lilac Margaux, Lily of the Valley, Margaux, and others.

The "Vanity" Kodak pictured on the right boasts the efficiency of the old variety plus the advantage of being obtained in coloured calfskin. The Blue Bird model is blue, the Jenny Wren brown, the Redbreast red, the Cockatoo green, and the Seagull light grey.

Ties which are not of the "never-worn" variety are always acceptable to a man. On the left are three of the countless possibilities to be found at Gieves, of 21, Old Bond Street, W. Ties, handkerchiefs, socks, silk scarves, are but a few of their suggestions.

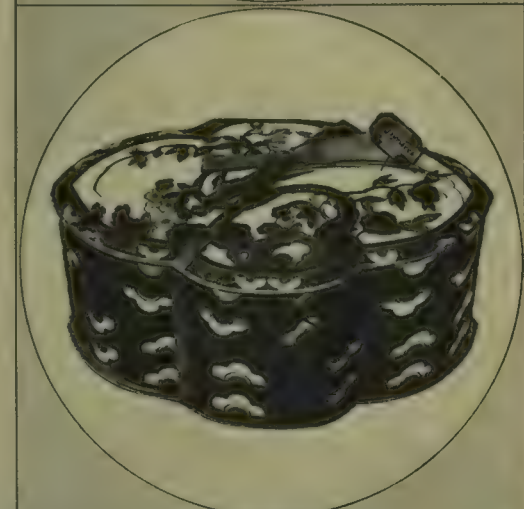
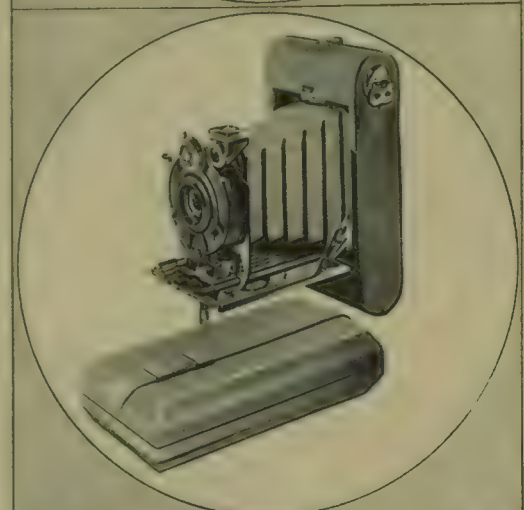
Party frocks for little people can be made very inexpensively by investing in a few yards of Courtauld's fabrics. For instance, the charming frock pictured on the right is expressed in Courcain, an artificial silk-and-wool marocain, costing 4/11½ a yard.

An inkstand cabinet with a quill pen, containing 200 Craven A cigarettes, is the useful suggestion on the left, combining two presents in one. The price is 10/6 at all tobacconists, and it is a gift that can be constantly refilled, both with ink and cigarettes.

A really beautiful box of Rowntree's chocolates, such as the one on the right, is an offering worthy of the most-critical taste. It contains the new York assortment, which combines the addition of several delicious new centres with the old well-tryed favourites.

For the friend who motors a great deal and enjoys travelling, nothing can be more welcome than the Revelation adjustable suitcase pictured on the left. It has a rigid expanding lock, and can take enough for a week-end or a month. The prices are from 19/6, and the cases can be carried out in fibre and leather.

The country cousin can wish for nothing more than this useful short coat of pure wool with fringed ends. It is warm and light, and is carried out in several plaids by Kenneth Durward, the well-known tailor, of Ulster House, Conduit Street, W.




Olive  
Hewerd



# By Car and Aeroplane to Australia!

## Two Notable feats

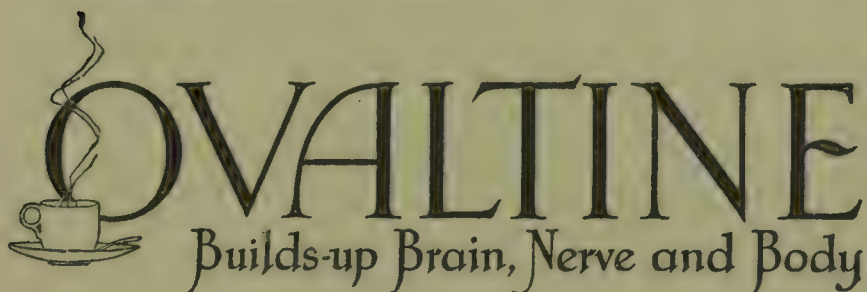
THAT the spirit of adventure still burns brightly in the hearts of British men and women is abundantly proved by many recent feats of enterprise and endurance. Two of the most notable this year were accomplished by Mr. Bert Hinkler and Mr. Francis Birtles. In both cases "Ovaltine" was relied upon as the best means of preventing fatigue and fortifying the nerves and body.



Mr. Bert Hinkler flew from London to Australia in the record time of 16 days—an average of more than 700 miles per day being flown.


The reason why "Ovaltine" is selected whenever vitality and endurance are essential to success is because this delicious food-beverage supplies concentrated nourishment which creates abundant strength and energy, and builds up brain, nerve and body.

"Ovaltine" assists the athlete and sportsman to keep nerves and body at "concert pitch." It also enables all engaged in mental or physical work to maintain their health and abilities at the highest level of efficiency.



**OVALTINE**  
Builds-up Brain, Nerve and Body

Obtainable throughout the British Empire. Prices in Great Britain and Northern Ireland, 1/3, 2/- and 3/9 per tin.

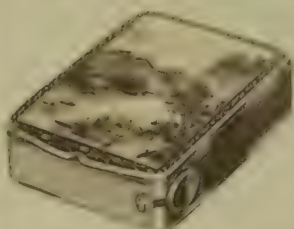


Mr. Francis Birtles' journey by motor-car from London to Australia occupied nine months, during which he travelled 16,000 miles.

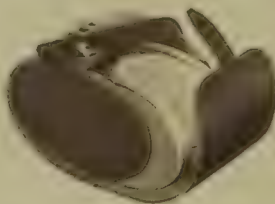




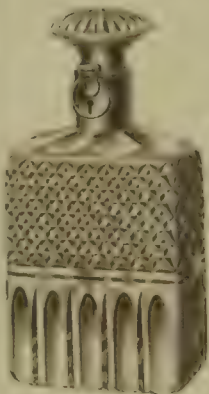
## Christmas Gifts



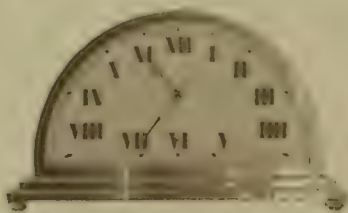
Sterling Silver-Gilt and Enamel  
Houbigant Powder Box and Lip  
Salve Case with Mirror in lid.  
Various similar designs and colours,  
**£3 0 0**



Two extra heavy Sterling Silver  
engine-turned Military Hair Brushes  
with fine quality bristles, and Tor-  
toiseshell comb, in leather case.  
**£5 0 0**



Cut Glass Whiskey  
Decanter with Ster-  
ling Silver lock and  
key,  
**£3 7 6**



8-day Clock in highly polished  
untarnishable metal case.  
Height 7½ ins.  
**£13 10 0**



Sterling Silver Bon-Bon Dish,  
**£1 12 6**



Sterling Silver-Gilt  
and Enamel mount-  
ed cut-glass Scent  
Spray,  
**£1 1 0**

**THE** Goldsmiths & Silversmiths Company beg  
to announce that the New Showrooms are now  
open, and the Directors have pleasure in inviting  
Londoners and Visitors to London to pay a visit  
of inspection. Please note the address: 112,  
Regent Street, London, W.1, at the corner of  
Glasshouse Street.

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on request.*

*The*  
**GOLDSMITHS &  
SILVERSMITHS  
COMPANY LTD**

*BY APPOINTMENT TO H.M. THE KING*

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**NO BRANCH ESTABLISHMENTS ANYWHERE**

## THE TECHNIQUE OF BURGLARS AND THE SCIENCE OF DETECTION.

*(Continued from Page 916.)*

easy reach from the tree gave access to a passage or to a room which might be occupied. This simple inference, however, is subject to great modifications. If the room with the open window actually was occupied, it may be an indication that the burglar had ascertained this, and therefore chose the more difficult but safer way. Every circumstance must be carefully weighed to avoid an erroneous conclusion.

The next point is: how did the burglar force the door? The lock and bolts are therefore examined, the marks made by his tools photographed, and imprints taken in modelling wax, from which plaster casts or micro-photographs (Fig. 3 on page 1010) are made at headquarters. If the door was wrenched open by an experienced man, the marks of the lever which he used will begin near the top of the door, as far away from the lock as possible; the reason is that the wood can be more easily prised away from the lintel where it is not held by bolt or lock. The traces of wedges driven into the opening whilst the lever worked its way down, followed perhaps by several smaller wedges, show that the fellow was accustomed to such work. If there are traces of several levers, it may be assumed that the burglar was assisted by one or more accomplices. A further scrutiny of the crushed wood with the aid of lenses will disclose whether the lever was curved, straight, claw-shaped, smooth, or provided with a non-slipping surface. It may be that the door was held at the top by a bolt which prevented the insertion of a lever. Again the manner in which the burglar overcame this obstacle is a valuable indication. If he was unable to examine the fastenings in advance, there will be a series of small holes drilled through the door (Fig. 2 on page 1010), until at last the drill touched the end of the bolt. A larger hole at that spot indicates where a looped wire was pushed through to turn and pull the cylinder down.

In one instance a piece of cardboard was found on the ground which had been screwed in position against the lintel. A hole in the centre corresponded with a single perforation in the door exactly opposite the cam of the bolt. The inference was clear. The man had been enabled to cut this guiding card beforehand, and knew that whilst working on the door he dared use no light. It was ascertained that a carpenter had repaired a broken stair some days before the robbery, and upon investigation this man turned out to be the burglar. Often the plaster casts of tool-marks make the guilt of a suspected man a certainty, if implements found in his possession adapt themselves to the moulds.

When the method used to enter the premises has been ascertained, the progress of the criminal in the house is determined. Electric flash-lamps are not so frequently used by the solitary burglar as the fiction writer would have us believe. The criminal knows that at any moment he may be stopped and searched. Tools, flash-lamp, skeleton keys, or other implements would reveal the true nature of his activities; therefore in real life he prefers matches and a stump of candle. There are, of course, exceptions to this rule. Nearly always a candle carried in the hand will drip and reveal the direction of the housebreaker's movements, and so will burnt matches. Furthermore, there are many kinds of matches, and the central police laboratories possess tables where every known type of match is shown unused and burnt, with indications of its duration. This may seem foolish precision, but there are several instances where it has proved extremely useful. Not long ago, when a burglary was committed, the expert found a number of half-burnt vestas of a peculiarly thin type on the floor of a bed-room. These, upon investigation, were ascertained to be of Italian origin. The police communicated with the Italian Sûreté and learned that a dangerous Milanese burglar had been traced to the French frontier. Thanks to the telegraphed description, the man was caught within forty-eight hours. A box of Italian vestas was found in his possession, and in his rooms were the stolen goods.

A candle was also instrumental in bringing a thief to the dock. Some marks were found on a dressing-table where a burglar had stuck his candle whilst breaking open a steel jewel-box. By a queer coincidence, a man who had been arrested in a raid on an ill-famed tavern had a stump of candle in his pocket. There were, of course, various other indications that made the police suspicious of this man; but, as a final test, enormously enlarged photographs of the end of the stump and the hollow mound of candle grease on the dressing-table were made, and they proved conclusively that it was the candle found in the fellow's pocket which had been used by the burglar. The important point about the light utilised by a housebreaker is that it indicates whether he was compelled to search for valuables or whether he knew the lie of the land and had ascertained where these were hidden. The disorder of a room will also show this, but it is not certain. On several occasions the thieves realised that an apparent knowledge of the premises and what valuables they contained would lead the police astray. They therefore replaced every object they had moved, and effaced all signs of their search. Fortunately, the police expert requested the owner to examine everything minutely and the trick was discovered.

It is readily seen from this that an important phase of the investigation of a burglary is the examination of every detail which may reveal whether the criminal was a stranger working alone or whether he was someone familiar with the position of locks and bolts, and had made sure whether he could make a noise or use a light; and therefore whether the crime had been planned in advance. An instance where this gave the police the only clue they found, and led to the arrest of a dangerous thief, happened some months ago. The safe of a small provincial bank branch was forced during the night, and a very important sum in notes, besides some jewellery which had been given to the bank for safety, was stolen. Apparently the only way into the stone cellar where the safe stood was from the bank itself, and the heavy iron gates had not been tampered with. The manager and cashier were naturally arrested, but not the slightest proof of their guilt was discovered. Furthermore, when the police experts examined the rear of the premises they perceived traces of subsidence in a garden which terminated against the wall of the bank, and this depression ran in a straight line to a tumble-down shed. Under some boxes in the shed the police discovered the opening of a tunnel which ended under one of the flagstones in the bank's cellar. The garden and outhouse were part of a ruined estate, and had been unoccupied for many years. The experts, however, reasoned that, although the tunnel appeared to be the work of outsiders, only an employee of the bank could have known when the safe, which generally contained no more than a small sum, would be worth breaking into, and that the elaborate gallery was merely a blind. The manager and cashier were released, but kept constantly under observation, and thus, some weeks later, the police were able to follow the cashier to the spot where the money and jewellery were hidden. With duplicate keys he had entered the bank at night, cut around the lock of the safe, and extracted the contents. He had foreseen the risk of arrest, and the tunnel was a trick to make the robbery appear to have been the work of strangers.



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## SHRINE OF AN UNKNOWN ROMAN-BRITISH GOD.

(Continued from Page 1014.)

marks; also remains of pillars and very large worked stones. A human jawbone, in which were two teeth, was found here."

These latter (as before mentioned) Mr. Farrer brought in to the collection for which he designed the Museum. It may be added that the drum of a column remains to-day lying (since this was written it has been kindly given to the Villa Museum by the Hon. Samuel Vestey) adjacent to the roadside; and that it has a diameter of 1 ft. 6 in. by 2 ft. 7 in. The letter S. upon it was placed there to mark it as Stowell estate property. It had been originally intended (we learn) to fit and use it as a stone-roller. When re-found in 1925 among the ferns, it was covered by inches of moss. On April 29 (1925) another fragment of like diameter was actually found close to the pit in the platform.

The Rev. H. M. Scarth (Proc. Arch. Assoc., V. 26, p. 217, 1869), in his account of Chedworth Villa, and referring to quite another worked terrace situated above and dominating the north wing, wrote: "Here (I believe) was found the piece of sculpture (Fig. 1 on page 1014) which contains the figure of a hunter dressed in a tunic fastened to his right shoulder and twisted over his left arm, holding a rabbit (hare?) in his right hand." There is reason, however, to point out that this *Sylvanus* (?) really came likewise from the other or Temple site which Mr. Scarth knew not of; for, twenty-three years ago, the present writer had it from the then caretaker of the Villa that this object really came from what he described as "another villa down in the wood towards the Mill"; and by this he can have intended no other but the site here under notice. What was actually found at the site Scarth mentions was the sculptured niche in the Museum, some coins and tesserae of glass (blue and white). Scarth knew not that there were two woodland sites here, besides the Villa. From it, my informant stated also, came the circular bronze brooch (second century) now in the Museum. At any rate, the Mill stands over half a mile east of the Villa, while the terrace rises north of the Villa. This terrace was once fancifully called "the Capitol" by the Rev. Mr. Lysons, of Rodmarton, and by others the temple of Diana, Vesta, or a tomb-house; but perhaps it was more probably a pigeon-house with a set of water-cisterns, forming a wheel-like design,

the water supply having been inadequate for the later needs of the Villa.

Under a tall elder-tree, to the rear of the new quarry, the writer has been fortunate enough to find several coins—part of the contents, perhaps, of a crock—a few of which are in good condition. They belong chiefly to the Emperors Trajan, Hadrian, Commodus, Alexander Severus, to Julia Domna, and Julia Moesa, and Maximian. One of the earliest is a brass of Marcus Aurelius. Pottery is uncommon on the site; Samian extremely rare, though the best piece is quite early.

With regard to a photograph given by us the other day in *The Illustrated London News* as that of Princess Françoise of France, two correspondents inform us that this showed, in reality, Princess Giovanna of Italy. Needless to say, we regret the slip. The photograph in question was taken from a widely published print made at the time of the wedding of the Duke of Apulia and Princess Anne of France, and was then unchallenged as a portrait of Princess Françoise.

Those who like their Christmas missive of remembrance to be something more intellectual than the ordinary card should note that the British Museum has issued new coloured reproductions from illuminated manuscripts, consisting of two sets of six postcards (with descriptive leaflet) and three new numbers of their larger series. All are on sale at the Museum at 1s. for each larger reproduction or each set of postcards. The latter are also sold separately at 2d. each. One set of postcards is taken from a MS. of "Le Régime du Corps" (Sloane MSS.), executed in north-eastern France or Flanders in the late thirteenth century, and exhibits aspects of mediæval life. The other consists of six miniatures of saints (St. Mark, St. John the Baptist, St. James the Greater, St. Nicholas, St. George, and St. Maurice), taken from a Book of Hours executed in France in the late fourteenth century. One of the larger reproductions is entitled "St. Francis appears to his Biographer," and comes from a copy of the *Life* by St. Bonaventure (Harley MSS.), written at Florence in 1504. Another is "St. Gregory with the Dove," from the *Sforza Book of Hours*. The third is "Dance in a Garden," a lively and brilliant scene from a Flemish MS. (Harley MSS.).

## THE CHRONICLE OF THE CAR.

## THE SUCCESS OF THE TINY CAR: A GOOD EXAMPLE—THE SINGER JUNIOR.

It is so long since one particular type of what is called the "baby" car became one of the big successes of motor-car design and acquired a reputation which was practically world-wide, that we are sometimes apt to forget the gallant efforts made by a number of makers to do as well, and the astonishing extent to which they have succeeded in raising the tiny car of a few years ago up from the level of an attractive toy to that of a real motor-car.

## Swift Improvements.

The baby car of 1928-1929 is now in the position of the pedestrian—jokes in *Punch* about it have ceased to amuse. It is no longer funny because it is small, but practically interesting because it goes very well indeed and costs comparatively little to buy. Its progress during the past two years has been one of improvement after improvement, at a swifter rate, I daresay, than has been known in any previous development of any type of motor-car. It is often criticised for this or that apparent error in design or construction, but in nearly every case the critic is confounded by its triumphant success at its job. It is designed to do a good deal without giving trouble, and it does a good deal more. In more ways than one, the tiny car is a better motor-car than its sisters costing three times as much, and one of those ways is in the almost ostentatious manner in which it will stand up to scandalous overwork and overloading.

## How It is Maltreated.

The way in which the average tiny car is maltreated by nearly every owner would be criminal if—to be Irish—it were not so encouraging. Take any averagely well-made miniature car of 7-8-h.p., costing round about £150, designed to carry three adults at most, at a cruising speed of about 30 m.p.h., and an occasional maximum of 40-45. It generally carries a child or two in addition to three adults allowed for, to say nothing of luggage and general fortuitous weight, and its cruising and maximum speeds are merged into one. That is to say, it is usually driven as hard as possible.

If you pay enough for a car about twice the size, about three times the weight, and about four times the

(Continued overleaf.)

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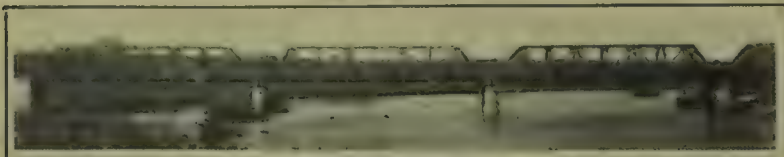
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(Continued.)

horse-power, you may be able to subject it to similar treatment with the same impunity. Naturally, you would not willingly drive a 65-m.p.h., 40-h.p., 25-cwt. car at its maximum every time you took it out (although I know an experienced owner-driver who does just that), chiefly because it would be unpleasant. Yet you would be more likely to give a thought to the possible damage you were doing to your £600 car than you would if it were a £150 "baby." Moreover, the chances are that, unless it was of the type in which cost is a secondary consideration, it would not put up so good a record as some of the best of the "babies."

#### What Happens.

Think of the two types and what

happens to them. The tiny car is comfortable, with three people up, at 35-40 m.p.h., and it will average 28-30 over good roads. In the same circumstances the big car will be comfortable with four up, at 45-50-m.p.h., and average, perhaps, 30-32 over the same roads. The baby will, if mercilessly forced, do, say, 50 (some specially tuned models do more), and the big car, say, 65. Drive the latter, *always*, to its limit, and then think of what the little one is enduring when it is overloaded and being hurled along at 3500 revolutions a minute, up hill and down, not occasionally, but, nearly always. It will make you think.

#### The Singer Junior.

One of the most interesting and attractive of the new tiny cars is the Singer Junior, which is an £8

tax car, with a cubic content of 850 c.c. It is a baby by courtesy only—perhaps I should have said by discourtesy. For in nearly every way its behaviour is that of a car of twice its size, and its design reminds you of anything but a miniature machine—unless of a large-scale model of a big car. Its engine has a bore

and stroke of 56 by 86, which means an official horse-power rating of 7.75. Actually, its maximum output, at 3250 r.p.m., is 16-h.p., which accounts for several surprising things in its behaviour on the road. It has overhead valves, the operation of which is remarkably noiseless. Its carburettor is placed so that the least experienced novice can deal with its

hand-brake operates independent shoes in the rear drums. The springs are semi-elliptic, with hydraulic shock-absorbers.

#### Its Smooth Running and Liveliness.

fabric saloon body

Liveliness and absence of vibration are the chief good qualities of this small Singer. With the I tried (costing £160) it seemed completely comfortable at 45-m.p.h., and at 50, its limit, there was no sign of that thrash which certain types of miniature (and other) cars exhibit when their engines are nearing the limit of their revolution rate. It climbed a hill rising to one-in-seven quite easily on top and second gear, accelerating after the change-down, and in most ways displayed just that sort of eagerness in pick-up and get-away which makes all the difference between the car you would like to own and the one you wouldn't buy at any price. The brakes are unusually good, and the steering light and steady. Noiseless gear-changing is mastered in half a minute, and, generally speaking, the little car "handles" like a big one.

The four-door, six-windowed saloon is surprisingly roomy, the interior finish is plain but decent, and the equipment is as good as any reasonable motorist could wish it to be. I consider it to be a remarkable example of what a really good tiny car you can buy to-day for very little. The sports model costs £140, the "Sunshine" saloon £175, and the four-seater £140. These are notable figures, considering the quality and performance.

JOHN PRIOLEAU.

The eighty-seventh edition of "Burke's Peerage, Baronetage and Knightage for 1929," which marks its 103rd year of publication, will be published at the beginning of December, by Burke's Peerage, Ltd., of 66, Basinghall Street, E.C.2; price, £5 5s.



MODERNITY IN AN ANCIENT SETTING: A MORRIS MINOR AT ARLINGTON MILL, IN THE VILLAGE OF BIBURY, GLOUCESTERSHIRE.

adjustments, and its magneto is driven V-fashion, with the dynamo, so that the make-and-break can be attended to almost without your having to stoop.

The usual three-speed centrally controlled gearbox takes the power, through a single-plate clutch, to the spiral-drive differential. The gear-ratios are low: 5½ to 1, 9.7 to 1, and 18 to 1; but I found, on the road, that they were just about what was wanted. The foot-brake acts on all four wheels, while the

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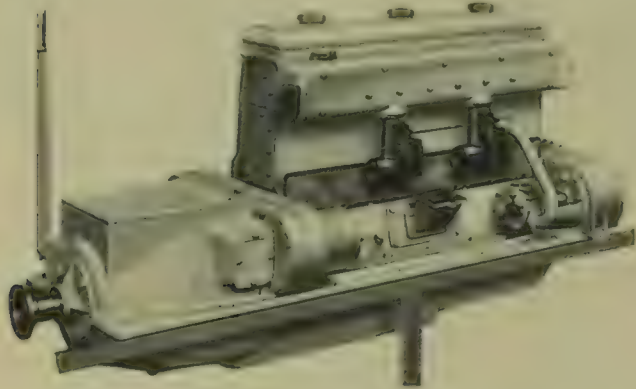


## MARINE CARAVANNING.—IX.

## MARINE INTERNAL-COMBUSTION ENGINES.

By COMMANDER G. C. E. HAMPTON.

THOUGH marine internal-combustion engines work on the same principle as those in motor-cars, they differ from them in many important details, because of the conditions under which they function



MADE BY A FIRM WHOSE ENGINES ARE LARGELY USED IN THE NAVY: THE BROOKE 40-100-H.P. MARINE ENGINE, COMPLETE WITH ELECTRIC STARTER AND GENERATING EQUIPMENT.

and the more onerous work they perform. They are heavier and more robust, therefore, than those found in cars, and are designed to run for very long periods, at full power, under bad conditions.

It is usual to cool the inboard marine engine with sea-water, which is pumped through the water-jackets; the practice is sound, provided there are means whereby the flow of water, and consequently its temperature, can be adjusted whilst running; otherwise the engine may be over-cooled. Overheating will occur, however, if this fitting is abused, or if the water inlet becomes choked with weeds; so water-strainers are fitted, and they should be of a type which can be cleaned out from inside the boat whilst the engine is running. Even strainers are

unable to exclude mud and other impurities, and as these in time clog up the water system, many builders fit detachable plates to the sides of the water-jackets to facilitate cleaning them out.

Unlike the cylinders, the lubricating oil may become too hot. In a car the flow of air round the crank-case and sump tends to reduce the oil temperature; but in a boat no such means exist, so in the larger engines oil-cooling devices are fitted. Small engines, however, seldom require them. In a car the dripping of petrol from pipe-joints or the carburetter is not always serious, for it can escape to the road; but in a boat it runs into the bilges and forms a possible source of fire; so a tray must be fitted under the carburetter, which can be emptied by hand or drain direct over the side. Apart from heavy-oil engines, there are two types of marine power plant: the petrol, and the paraffin engine, which starts and runs on petrol until warm enough to use paraffin. Many paraffin engines will run on petrol, but, unless the petrol type is fitted with a vapouriser or hotspot manifold and variable jet carburetter, it cannot use paraffin and be satisfactory.

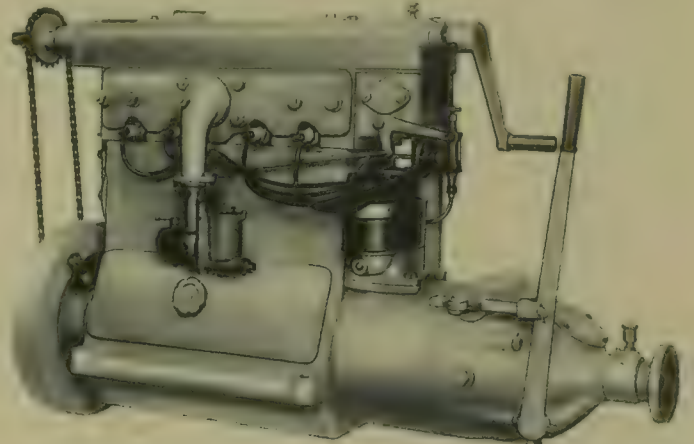
Many marine engines are fitted with bilge pumps, for pumping out any water which may collect in the bottom of the boat; engine-driven pumps for this purpose are not essential, but I favour them. As a rough guide for the novice, the reduction in power when paraffin is used is from 10% to 15%. With the above points in mind, I hope the new-comer will be better able to judge the merits of the various engines which I shall describe in this and subsequent articles. Should he require more detailed information, I advise him to get a copy of the *Marine Motor Manual*, or write for the various catalogues.

## THE BROOKE ENGINE.

This firm builds twelve models, which range from 3-h.p. to 100-h.p. Their engines are extensively used in the Navy, so require no further recommendation. I have chosen the 40-100-h.p. model as an example, because it embodies so many features I like, and its price is inclusive, with no annoying extras. It develops over 100-h.p. on a consumption of nine gallons per hour, and at economical speed its power is 56-h.p. on five gallons. As a power plant for a luxury boat two of these engines would be delightful. Unlike most of the Brooke engines, this model is designed for petrol only.

## THE AILSA CRAIG.

This firm build eight models from 6-h.p. to 90-h.p., but the 10-16-h.p. "Kid" appears the most popular. Not every engine with such a nice exterior is sound internally, but I shall voice the opinion of many experienced owners by stating that this engine is reliable even when handled by the ignorant.



BOTH EXTERNALLY ATTRACTIVE AND INTERNALLY SOUND: THE 10-16-H.P. FOUR-CYLINDER AILSA CRAIG "KID" ENGINE.

The "Kid" has a sturdy three-bearing crank-shaft. The water-pump has a ball-bearing eccentric. The inlet pipe is adjustable, so that the carburetter can be set at any angle to suit the angle of the engine in the boat.



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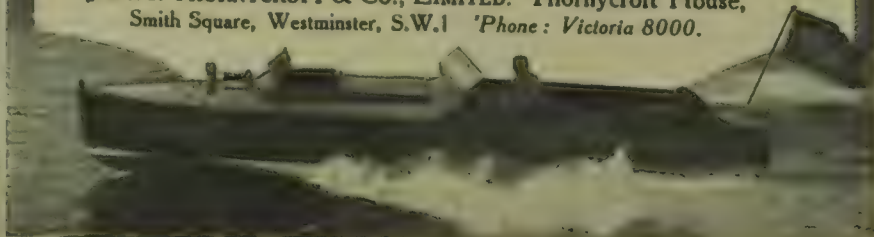
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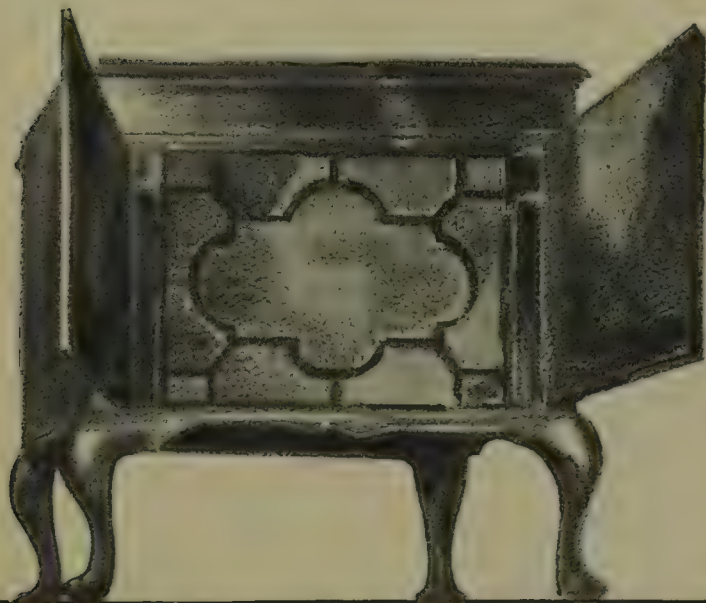
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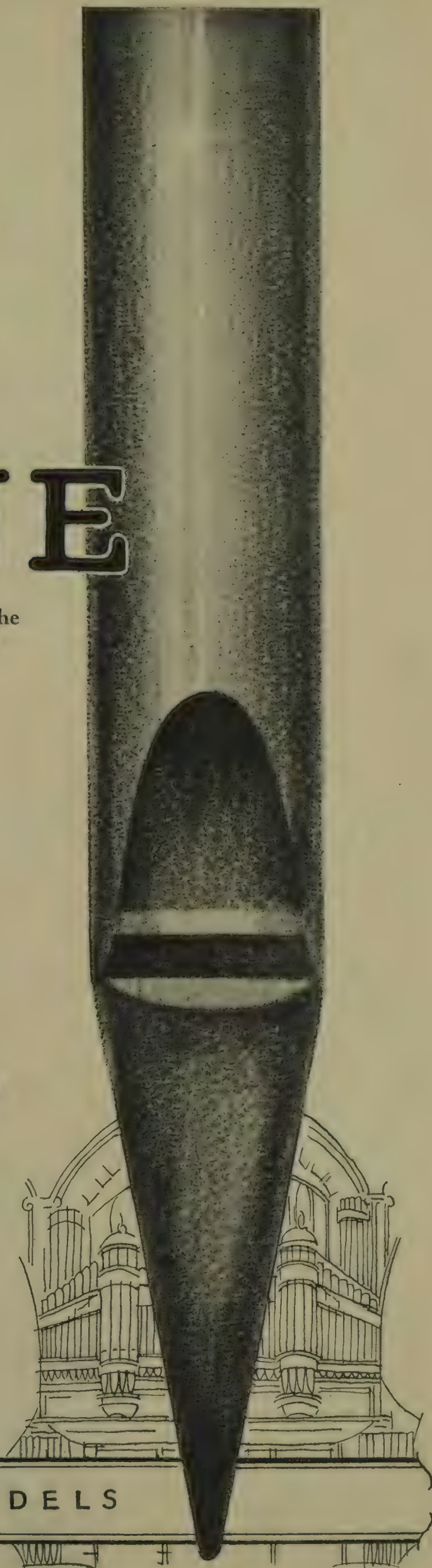
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## RADIO NOTES.

MANY radio listeners who are content to use receivers built three or four years ago lack many of the advantages which can be had with an up-to-date receiver. Sets with swinging coils, bright valves, primitive condensers, numerous terminals, and unsightly wires are things of the past. Owners of these sets often inquire whether an old receiver can be modernised by replacing components such as valves, condensers, transformers, coils, with new parts. As a rule, however, it will be found that replacement entails almost an entire reconstruction of the set, and only at an expenditure which would nearly cover the cost of a new receiver.

The three-valve receiver of to-day fitted with "Screened-Grid" and "Pentode" valves is a master piece both as regards performance and low price. Its three valves do the work of five of the old type. The first valve, known as a "Screened Grid," is a great amplifier of weak signals; thus distant broadcasting stations may be tuned in, in addition to local stations.

"Detection" is accomplished by the second valve; and the third, known as a "Pentode," is an amazing valve which amplifies at great strength and does the work of two ordinary amplifying valves.

The majority of listeners are keen to receive several stations, and many an interesting evening may be spent whilst "dialling" with a set of the type referred to above, as, owing to the large number of broadcasting stations which now transmit daily, different programmes may be heard by the careful rotation of the "slow-motion" condenser dials.

I have heard of cases where the use of an electrical "pick-up," for the reproduction of gramophone records through an existing radio set, has not caused complete satisfaction in regard to good quality of reproduction.

Some radio sets which will give excellent broadcast results may distort when dealing with the amplification of the impulses from the pick-up. This fault will often occur with a three-valve set which has two low-frequency transformers of the cheap variety.

For the enthusiast who is keen to listen to the beautiful rendering of gramophone records by electrical reproduction through a good loud-speaker, I can recommend a design for a three-valve amplifier working by the "resistance-capacity" method, which was

published in the *Wireless Constructor* for December 1927. This special amplifier is simple to construct, occupies a base-board only twelve inches by eight, and is inexpensive.

The B.B.C. announces that, starting in the first week in January, a morning talk, lasting from 10.45 to 11 a.m., will be broadcast from Daventry, 5XX. A series of talks on law and the home will be given on Mondays by Mrs. Maud I. Crofts, who will deal

with the laws relating to husband and wife, parent and child, and domestic concerns such as hire purchase. These will be followed by talks on household budgets for various sizes of income and of family, by Mrs. C. S. Peel and others. Talks on infant and child welfare and on the choice of careers for boys and girls will be given on Thursdays. Menus and recipes will be broadcast on Tuesdays and Fridays. Some of these will be contributed by listeners, and some will deal with seasonable dishes at their appropriate time.

In February and March, one of these morning talks will be devoted to recipes based on food values, with which Professor V. H. Mottram will deal in a series of evening talks. A survey of recent events of special interest to women will be given on Wednesdays, and talks containing practical hints on dressmaking, decorating, furnishing, and fashions will be given on Saturdays. The morning talks, which are designed to interest women as household managers, as parents, and as citizens, will be experimental for four months, and listeners who are interested will be invited to express opinions on the talks and to offer suggestions for future subjects.

A recital on the Liverpool Cathedral organ, which is the largest and most complete cathedral organ in the world, will be given by Mr. H. Goss-Custard, and relayed to 2LO and 5XX on Dec. 7.



IN A ROOM THAT IS NOW PART OF THE REYNOLDS GALLERIES OF MESSRS PUTTICK AND SIMPSON:

"A DINNER PARTY AT SIR JOSHUA REYNOLDS'S," AT 47, LEICESTER SQUARE.

Here at Sir Joshua Reynolds's table are seated Dr. Johnson, Edmund Burke, Oliver Goldsmith, Warton, the Professor of Poetry, Dr. Burney, David Garrick, James Boswell, and Pascal de Paoli, the Corsican patriot, whom Boswell introduced to Johnson. This illustration comes from an interesting illustrated booklet, with a preface by Mr. Arthur Hayden, issued by the well-known fine-art auctioneers, Messrs. Puttick and Simpson (established in 1794), who occupy the former home of Sir Joshua Reynolds at 47, Leicester Square. It was in 1760 that Joshua Reynolds, then thirty-seven, purchased the house and added a gallery for the exhibition of his works. In his studio there he continued painting for some thirty years, almost up to his death in 1792. His income at the height of his fame was £6000 a year, and he died worth about £80,000. Some of his pictures have been sold in the house where he painted them.

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## OUR CHRISTMAS NUMBERS.

"THE ILLUSTRATED LONDON NEWS."

**T**HE Illustrated London News Christmas Number is now on sale, and we are convinced that our readers will agree that we have provided them with a really excellent two-shillings'-worth. The Presentation Plate in full colours, "His Majesty" is an extremely fine portrait of the King by E. O. Hoppé, (reproduced, in part, on the front page of this issue). There are also thirty-one pages in full colour, including a fine colour-photogravure section.

The authors who have contributed fiction include Mr. George Preedy, the distinguished author of "General Crack"; Mr. H. R. Wakefield, one of our leading writers of ghost stories with a genuine thrill about them; Miss Winifred Duke, who has specialised in crime tales, and is well known as the author of "The Laird" and "Tales of Hate"; and Mr. J. D. Beresford, the distinguished novelist. Those who are charmed by old-world legend will delight in Miss Katherine Hortin's story, "White Horses," which is illustrated in full colour by G. Mossa, while it will be an insensitive reader indeed who will contrive to read "The Watcher at Kalipur" without feeling a pleasurable creepy sensation about his spine!

The high standard of artistic reproduction which has always been one of the features of *The Illustrated London News* is much in evidence in our Christmas Number. Our full colour pages include "The Children's Christmas Friend," from Mrs. Laura Knight's picture, "Whimsical Walker and his Buffer"; "The Toast of the Town," a full-page reproduction from the picture by Gordon Nicoll; "The Duet," a double-page in full colours from the picture by J. Finnemore, R.I., and many others. "Maurice of Trouvain," four pages illuminated by Edward Osmond to illustrate the story by Michael West, will delight everyone; and the curious interpretations of Dante's "Inferno" by the Spanish artist Segrelles are both interesting and highly decorative.

The lighter side has not been forgotten in *The Illustrated London News* Christmas Number either, for the pages include two delightful poems by Mrs. Marion St. John Webb, illustrated by Miss A. H. Watson, introducing Christmas Fairies and "Christmas Fare" from the Very Young Person's point of view.

## THE "SKETCH."

The *Sketch* Christmas Number is now on sale, and all those who enjoy first-rate short stories, and appreciate beautiful colour reproductions, wit, and gaiety, are certain to find much to charm them in it. The Presentation Plate in full colours is entitled "Our Baby," and is actually a perfect and charming portrait of H.R.H. Princess Elizabeth—one of the most popular of the members of our beloved Royal Family; while the fiction ranges from grave to gay. Mr. George Preedy, the author of "General Crack," contributes a grim but most decorative tale of a high-born German Prince of the early eighteenth century who preferred fame to love; Miss Barbara Bingley has written an "unknown episode in the life of Marshal Bernadotte," which is both enchanting and humorous, and is exquisitely illustrated in colour by E. H. Shepard; Mr. Valentine Williams, the celebrated detective-story writer, is represented by "The Blonde in Blue"; and Mr. Peter Traill, playwright and author, has contributed a merry little tale entitled "Lad's Love." The other stories are admirable translations from the French—one by the celebrated Henri Regnier, and the other by Claude Farrère. The former is beautifully illustrated by George Barbier in full colour.

As for the colour pages, they are numerous and most attractive, and include a notable quartette, "The Golden Magic of Old Venice," by Jean-Gabriel Domergue, printed on gold paper with a wonderfully rich effect; and pictures by Ablett, Erté, and other well-known artists; while the humorous side of life is well represented by poems illustrated by Anna K. Zinkeisen and J. Broome; and Mr. Steven Spurrier has looked back to Christmas of the 'eighties, with a delightfully successful and decorative result.

Cadbury's Chocolates of quality always deserve a prominent position when one begins to think of Christmas presents, and it should be noted that this year several new assortments, including Lady Betty, Bermuda, Riverside, and Prince of Wales, in a richly coloured box, are obtainable. Then there are the established old favourites, such as Carnival, King George, Mayfair, and Milk Tray assortments. For purposes of the adornment of a Christmas tree, the Cadbury block chocolates and the new sixpenny Chocolate Sandwiches, in handy packets, will be found exceedingly useful and appropriate.

## THE CHARM OF ANTIQUE SPOONS.

(Continued from Page 1036.)

double-leaf support to the bowl came into use in the early eighteenth century; and with the spread of tea-drinking and consequent stimulus to the use of the small spoon, we arrive at the essential form of the modern article, henceforth only to suffer small changes, and those by no means always for the better, and itself to persist, with but slight alterations, in detail as the "Old English" shape of the trade.

Towards the end of the eighteenth century, some graceful decoration was applied to spoons—for instance, the "feathered edge," and lightly engraved patterns of simple ornament. The bowls, too, are often rather sharply pointed. But, on a review of the whole subject, it must be admitted that British makers of spoons have been singularly deficient in imagination, so far as regards design. They have never wandered far from two or three forms of bowl or stem, and the terminals, although delightfully executed in early examples, do not show much originality or enterprise. One would advise the collector to go much farther afield than the ground covered by silver and base metal. Horn should certainly have its nook in the cabinet. In the young days of the writer, horn spoons were still made at Bewdley—an old town on the Severn not unknown to the Prime Minister—but one does not know if this ancient craft has survived.

It may be doubted whether there is another country in Europe so deficient as our own in what is conveniently called "peasant art"; and one need only instance the infinite variety, both of form and of decoration, of the wooden spoons of Scandinavia in the North, or of Piedmont and Sicily in the South, to realise what chances have been missed by the severe and conventional temperament of British spoon-makers. Wood, of course, presents a series of opportunities for decorative form and pattern which no one would desire to see executed in silver or pewter; though, in common justice, great credit must be given to the makers of the charming series of eighteenth-century caddy-spoons, so thoroughly represented in the FitzHenry collection at South Kensington. On lines such as there indicated, the makers of the more serious varieties might well have adventured; but, even as it is, they have left us a mass of work which both claims the attention and will repay the efforts of the collector in search of a hobby.



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## THE GIFT-BOOK BEAUTIFUL.

THIS season's illustrated books of the more sumptuous sort are of exceptional beauty and interest. Here we note some of the most important, but, owing to limitations of space, we can but glance briefly at their attractions.

"NEEDLEWORK THROUGH THE AGES." By MARY SYMONDS (Mrs. Guy Antrobus) and LOUISA PREECE. With 103 Plates, including 8 in Colour. (Hodder and Stoughton; £7 7s.)

This splendid volume, from which we reproduce two coloured illustrations on page 1021, is modestly described in the sub-title as "A short survey" of the development of needlework in decorative art, "with particular regard to its inspirational relationship with other methods of craftsmanship." The book is appropriately dedicated, by permission, to her Majesty the Queen, "whose interest in needlework is so well known. As most of the plates each contain several subjects, their number must be multiplied several times over to arrive at any idea of the lavish scale on which the book is illustrated. In the quality of reproduction, as well as in printing and binding, it represents the acme of the publisher's art. The letterpress ranges in time from ancient Egypt and Assyria to the present day; and in space, literally, from China to Peru. The book will charm all devotees of embroidery, which, as Mr. A. J. B. Wace points out in a foreword, is one of the oldest of the arts.

"THE POEMS OF NIZAMI." Described by LAURENCE BINYON. With 16 Colour Facsimiles, measuring 14 $\frac{3}{4}$  inches by 9 $\frac{1}{2}$  inches. ("The Studio," Ltd.; 30s.)

Persian poetry for the average reader usually means FitzGerald's version of Omar Khayyam. This beautifully illustrated folio volume, with Mr. Binyon's masterly introduction, brings home to us the fact that Omar was not the only Persian poet, and it is also a revelation of the little-known wonders of Persian painting. Mr. Binyon divides his essay into five sections, dealing respectively with (1) the manuscript from which the plates are reproduced; (2) the reign of Shah Tahmasp and painters who flourished in his time; (3) a survey of Persian painting; (4) the life of Nizami; and (5) the five poems of his represented in these coloured plates. It was Shah Tahmasp who, in 1568, received an envoy from Queen Elizabeth—Antony Jenkinson—and dismissed him on hearing that he was a Christian. The Shah of Persia was then known as "the Great Sophi," and by this title, Mr. Binyon recalls, Tahmasp is commemorated in Milton's "Paradise Lost" as "the Bactrian Sophi." Anyone interested in Eastern art and literature will revel in a book that rescues some of the glories of Persian painting from their concealment in recondite manuscripts, which are inaccessible to the majority of readers and art-lovers.

"ENGLISH MINIATURES." By JEAN DE BOURGOING. Seventy-Four Plates, including many in Colour; with an Introduction by DR. G. C. WILLIAMSON. (Ernest Benn; £7 7s.)

Here we have not only a valuable contribution, from a foreign point of view, to the study of a fascinating branch of English art, but, in part at least, a notable gallery of historical portraits. The book is the English version of the original Viennese edition of a work entitled "Die Englische Bildnisminiatur," and the plates are in hand-printed photogravure, exquisitely reproduced. Dr. Williamson, in his introduction, vigorously defends English art in general, and that of miniature in particular, from certain aspersions cast by the original author, especially his statement that England has never "created a national art peculiar to itself." In view of the history of needlework mentioned above, it is interesting to find that Dr. Williamson cites the art of embroidery as an outstanding example of English originality. In his essay on English miniatures, M. de Bourgoing discusses first Holbein the Younger and the Tudor period; while the other three chapters are assigned respectively to the Stuart period; the school of Cosway, Smart, and Engleheart; and the masters of the *genre* school. This last chapter brings the story down to about the year 1860. Among the most interesting portraits, historically speaking, are those of Anne of Cleves and Catherine Howard, by Holbein; Henrietta Maria, by John Hoskins the Elder; Charles II., Cromwell, and the Duchess of Richmond, all by Samuel Cooper; Joseph Addison, by Lawrence Cross; Dorothy Jordan, Madame du Barry, and the Prince Regent, by Richard Cosway.

"XXTH-CENTURY STAGE DECORATION." By WALTER RENE FUERST and SAMUEL J. HUME. With an Introduction by ADOLPHE APPIA. With over 400 Illustrations. (Alfred A. Knopf. Two vols.; £5 5s.)

In no form of art has the spirit of modernity been at work more effectively, during the last quarter of a century, than in the scenic art of the theatre, and these two volumes describe and illustrate very fully the wonderful developments that have taken place during that period. To all lovers of the theatre it is a fascinating story, and it is told ably and exhaustively. How widely the authors have spread their net may be gathered from their statement that "to assemble the illustrative material we have written to all the important scene-designers of Europe and America," and "we have received replies from artists representing fifteen countries of Europe, and from America." The only important omission, it is pointed out, is that of illustrations of the work of Gordon Craig, who did not allow his designs to be reproduced. There is, however, an appreciation of his reforms, and those of Reinhardt and Adolphe Appia. The first volume also discusses stage settings, costumes and masks, technical devices, lighting, and future possibilities. There is, too, a list of scene-designers of many countries, with a full bibliography of books on the subject. The second volume, which is wholly occupied with the illustrations, forms an album of most striking—and, at times, startling—designs in the modernist manner, excellently reproduced. There are 387 subjects in half-tone, and seven in colour, including Claude Lovat Fraser's design for "King Henry IV.," and two examples of Léon Bakst.

"ART IN ENGLAND, 1800—1820." By WILLIAM T. WHITLEY, Author of "Thomas Gainsborough." With 16 Collotype Plates. (Cambridge University Press; 25s.)

Every student of British art will welcome this new record of an interesting period, which, as the author puts it, covered, "among other important events, the development of Turner and Constable, the outstanding figures of nineteenth-century landscape painting in England; and the foundation of the British Institution and the now forgotten British School." The inner history of the Royal Academy is described from the archives of Burlington House, and new facts are given regarding the history of some of the most famous Old Masters in the National Gallery. For the general reader, perhaps, the most attractive element in the book will be the many unpublished letters. The beautiful plates include examples of Turner, Constable, Lawrence, and Gainsborough, the last being represented by his portrait of James Christie, the auctioneer.

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## FATHER CHRISTMAS—PUBLISHER.

FATHER CHRISTMAS always sends us many delectable specimens of his productions, and this year he has once more kept up that pleasant old custom. Books of a luxurious type intended for "grown-ups" are dealt with in another column; here we are concerned with those for younger folk. First comes a book pictured by one of the finest modern illustrators—"A Fairy Garland": Being Fairy Tales from the Old French, illustrated by Edmund Dulac (Cassell; 15s.). Mr. Dulac has never done anything better than these twelve delightful colour plates. It will be a lucky child who gets this beautiful book, and not least because of the happy selection of tales, which include that certain favourite, "Puss in Boots."

Talking of old favourites, we welcome new and excellent editions of Kingsley's masterpieces for young readers—"The Heroes," or Greek Fairy Tales for My Children, illustrated with drawings by H. M. Brock; and "The Water Babies": a Fairy Tale for a Land Baby, illustrated by Linley Sambourne (Macmillan; 6s. each). Mr. Brock's sixteen coloured plates for "The Heroes" are the best illustrations of classical mythology for young people we have seen; and Mr. Sambourne has been equally successful on popular and humorous lines. With these books may be bracketed "Twenty-Four Fables" of Æsop and other eminent mythologists, as rendered into English by Sir Roger Lestrangle, Knight, with illustrations after the etchings of Marcus Gheeraerts the Elder (Benn; 10s. 6d.). This book has a delicious old-fashioned flavour, and is beautifully printed.

By contrast, the charm of modernism, pictorial and literary, belongs to "The Story of Aladdin and the Wonderful Lamp," told by John Kettelwell, illustrated by the author, with a Preface by Hugh Walpole (Knopf; 12s. 6d.). Mr. Walpole describes the author's writing as "delicate, cynical, humorous, adroit"; and in the drawings he traces the influence of Aubrey Beardsley.

Two fine books intended to give young readers a taste for the best literature and art are the work of a compiler who is indefatigable in that good cause—namely, Mr. Arthur Mee. The first is "The Children's Shakespeare": In Shakespeare's Own Words. Illustrated from famous paintings; second and completing volume. The other is "The Children's Hour," with pictures in colour and gravure: an anthology of prose and verse extracts, with verse predominating (Hodder and Stoughton; 7s. 6d. each). Akin to them in spirit and purpose is a charming little book called "More Boys and Girls of History," by Rhoda and Eileen Power; illustrated (Cambridge University Press; 7s. 6d.). This is not a compilation, but original work.

For younger readers, to whom history is a joy to come, one of the most fascinating of the new picture books of a variorum type is "The Children's Play-Hour Book." Second Hour. Edited by Stephen Southwold; illustrated (Longmans, Green; 6s.). A touch of distinction marks the numerous pictures, both in colour and line, and the comic element is well to the fore. There are extracts from Hans Andersen, Malory, Tom Hood, Thackeray, Longfellow, Captain Marryat, and two letters from Lewis Carroll. A new province of fairyland is opened up in "Wonder Tales from Baltic Wizards," from the German and English, by Frances Jenkins Olcott; illustrated by Victor G. Candell (Longmans, Green; 6s.). Miss Olcott has here collected some of the most famous stories from the folk-lore of Lapland, Finland, Estonia, Latvia, and Lithuania, re-telling them in easy style for boys and girls.

English folk-lore is represented by "Robin Hood" and His Life in the Merry Greenwood, by Rose Yeatman Woolf; illustrated by Howard Davis (Raphael Tuck; 3s. 6d.). Here we have a new version of the old tale plentifully pictured with gaudy colour.

Books about nature and animals are always popular. One of the most delightful is "Five Dogs and Two More," by Sir Timothy Eden, Bt., with a colour-gravure and other illustrations by John Nicolson (Longmans, Green; 7s. 6d.). Everybody likes dogs, and will enjoy the amusing letterpress and exquisite drawings. Bold clear plates illustrate two little companion volumes, entitled respectively, "The Larger Birds" and "The Smaller Birds," with text and wood-cuts by Eric Fitch Daglish (Dent; 2s. 6d. each). To any older boy or girl keen on natural history a useful and interesting gift would be a compact little book called "The Seas": Our Knowledge of Life in the Sea and How it is Gained. By F. S. Russell and C. M. Yonge; with 384 illustrations, 167 of which are in colour (Frederick Warne; 12s. 6d.).

Since Stevenson wrote "A Child's Garden of Verses," many other poets have meditated the muse in that vein. An attractive example, with colour plates in original and charming style, is a little book called "Old-Fashioned Girls," and other poems. By Rose Fyleman; with twelve illustrations by Ethel Everett (Methuen; 7s. 6d.). In kindred mood, for the still littler ones, is another story-book in verse called "Joan and Me." Written and illustrated by Barbara Bryan (Benn; 5s.).

Some charming stories of typical modern children and their doings are told in "The Vagaries of Tod and Peter": And Other Stories, by L. Allen Harker, author of "Miss Esperance and Mr. Wycherly" (Murray; 2s.), a reprint in a smaller form, added to Murray's Fiction Library. A child of a rather unusual type is the heroine of "Just Jane," by Evadne Price (John Hamilton; 3s. 6d.). Jane is something of an *enfant terrible*, described as "dreadfully truthful." Her adventures form a feminine counterpart to the "Just William" stories by Richmal Crompton.

Finally, we arrive at that ever-popular class of Christmas gift-books known as Annuals, all, of course, plentifully illustrated. One of the best is the "Treasure Cave," edited by Lady Cynthia Asquith (Jarrolds; 6s.). The literary contributors include Sir Henry Newbolt, Walter de la Mare, Mary Webb, Hilaire Belloc, Katherine Tynan, and Eleanor Farjeon. Another attractive example is the "Children's Hour Annual" (Partridge; 3s. 6d.). As its title implies, this book emanates from the B.B.C., and doubtless young listeners will spend many happy hours over it. Among the contributors are E. F. Benson and Desmond Macarthy. The suitable ages of recipients of "Round the Mulberry Bush," edited by Rose Fyleman (Partridge; 6s.), are indicated in the sub-title, "A Book of Stories and Verse for Children from Six to Twelve." In the contents list figure the names of Humbert Wolfe, E. V. Knox, and Bernard Darwin. For the littlest ones an ideal picture and story book is "The Little People's Annual," made for you by Father Tuck (Raphael Tuck; 4s. net), with a profusion of alluring pictures, some by Louis Wain. Equally attractive for "not quite the littlest ones" is "Father Tuck's Annual" (Raphael Tuck; 5s. net), with Stories by Fred E. Weatherly and other writers; while among the illustrators is Hilda Cowham.

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SOLUTION OF PROBLEM No. 4037.—By L. WICKEN (Clapton).  
[4b1s1; 1p6; pBk2P2; 2P2BR1; K1p2S1r 2P2P2; 5pQ1; 8;— in two moves.]

Keymove: Kt—Q3 (Sd3), double threat, PB4 or KtKt4.  
If 1. — P×Ktdis.ch, 2. PKB4; if 1. — KQ4dis.ch, 2. BQ7; if 1. — RB5, 2. KtKt4.

The best point of this problem is its admirable key, giving freedom to the K and R, and allowing lateral and diagonal cross-checks. The double threat causes duals after KtR6 and RKt5; but otherwise each alternative is accurately forced by the various Black defences.

ANSWERS TO CORRESPONDENTS.

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A EDMESTON (Llandudno).—In Game Problem No. XII, if 1. — BK5, the simple 2. R (Ksq)×B seems quite effective. We welcome any query that shows interest in a problem beyond the mere finding of the key-move.

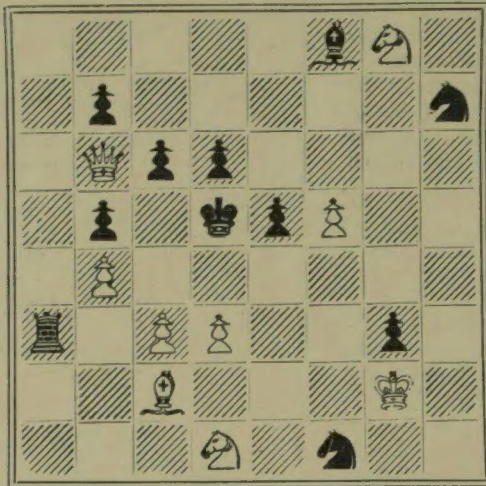
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PROBLEM No. 4039.—By J. M. K. LUPTON (Richmond, Surrey).  
BLACK (11 pieces).



WHITE (9 pieces).

[In Forsyth Notation: 5bS1; 1p5s; 1Qpp4; 1p1kpP2; 1P6; 1r1PP2P1; 2B3K1; 3S1s2.]

White to play, and mate in two moves.

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WHITE (L. J. Isaacs.)	BLACK (I. S. Turover.)	WHITE (L. J. Isaacs.)	BLACK (I. S. Turover.)
1. PK4	PK4	35. P×P	RP×P
2. KtKB3	KtQB3	36. QRKKt1	RQ2
3. BKt5	PQR3	37. Kkt2	RKR2
4. BR4	KtB3	38. QK4	KtR5ch
5. Castles	Kt×P	39. KB1	RK2
6. PQ4	PQKt4	40. R×Kt	
7. BKt3	PQ4		
8. P×P	BK3		
9. PB3	BK2		
10. QKtQ2	KtB4		
11. BB2	BKt5		
12. RKt1			

So far a Ruy Lopez of the standard or Griffith-and-White variety, but Black now varies from Mr. J. Malkin's PQ5 by

12. QK2	RR8ch
13. KtB1	QK2ch
14. PKt4	RR7ch
15. QK2	QK2
16. KtKt3	KKt1
17. BR6	R×Pch!!
18. PKR3	QK7ch
19. P×B	QK7ch

Possibly unexpected by Black.

19. BKt4	QK8ch
20. B×B	QB7ch
21. PKR4	Q×Pch
22. PR4	QB7ch
23. KR2	QKt5
24. RR1	QKt5

One sees that Black may easily lose a piece round about here.

31. Kt×Kt	
32. P×Kt	
33. RKt4	
34. QK2	

A bold coup, and almost successful.

Now it seems that Black is lost, as QR6ch leads to nothing, but he finds a resource.

Now the White King is on the run!

49. KKt1	QK8ch
50. KR2	QB7ch
51. KR3	Q×Pch
52. KR4	QB7ch
53. KKt5	QKt5
54. BKt4	QKt5
55. KR6	QKt5

Into safety from the checks, thanks to his self-restraint in leaving the BP untouched, and bringing another piece to attack the R.

55. Q×Rch	R×Rch
56. BR5	KB1
57. BR5	KB2
58. QK8ch	KQ3
59. QKt8ch	KK2
60. QB7ch	QK2
61. Q×KBP	QK3ch

Drawn, for after the Queens are off, Black has only to force the exchange of a pawn; but the honours go to Black for his brilliant recovery.

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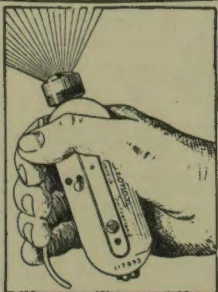
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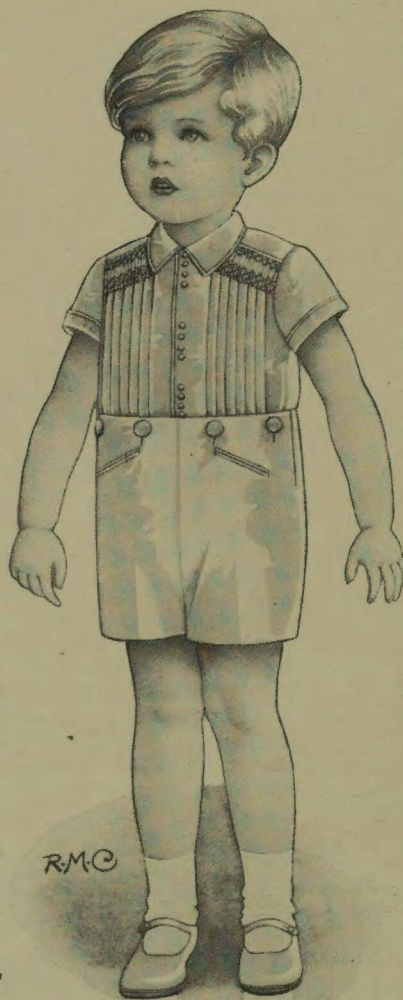
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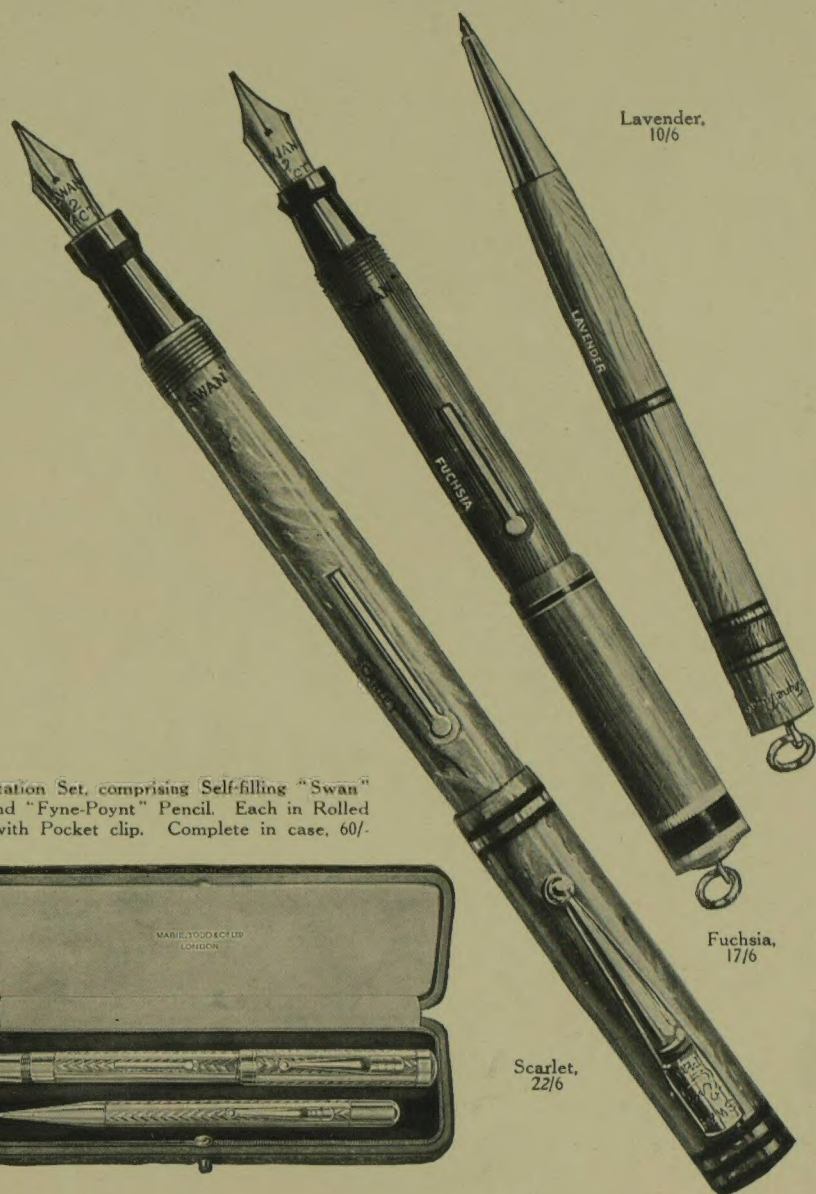
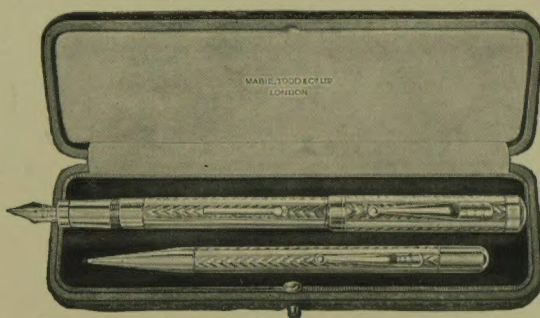
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